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BRITAIN'S BEST SELLING
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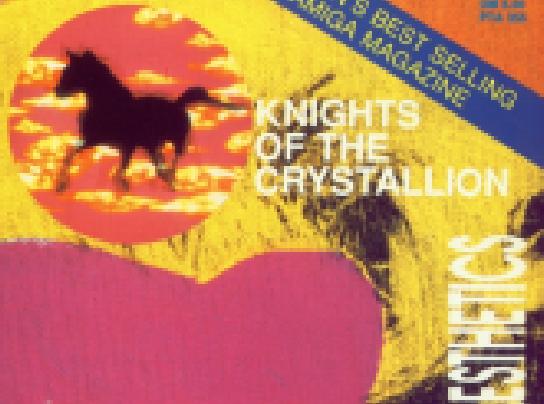
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PREVIEWED:
HAMMERFIST
ATOMIC ROBKID
CASTLE MASTER



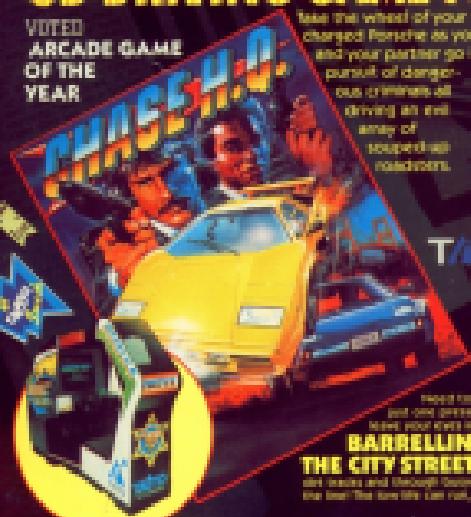
COMPUTER WARHOLS - GAMEPLAY AND AESTHETICS



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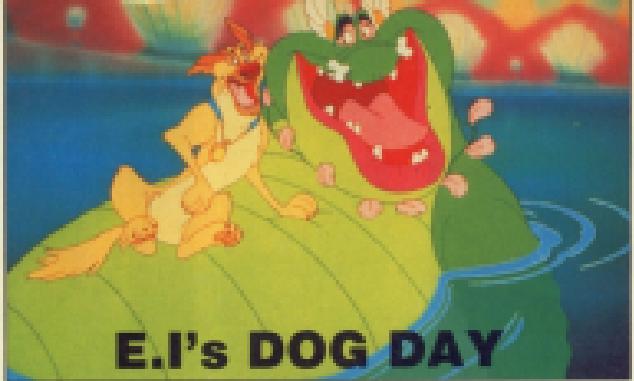
But there are always
disappointments. Across the galaxy,
there are millions of worlds,
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and their citizens... are
nothing but... slaves...
slaves... And they just
want... their freedom...
but... not enough for the
masters... But this galaxy's
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explosions, rescuing
colonists... but above
all... fun!

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B U Z Z



E.I.'s DOG DAY

Impressive flicks seem to be the rage of the moment, and Entertainment International have jumped on the bandwagon by producing 'All Dogs Go To Heaven', the latest cartoon film by Don Bluth.

It's previous Bluth licences have been for graphically superb but unprintable cartoon-type, but this time round they've gone out of their way for the types to this.

Whether 'All Dogs Go To Heaven' will share more than its

awards playability or not remains to be seen. One thing for sure though, if the graphics and sound are up to standards of the previous Bluth licences, it may well be worth buying just as a computerised video.

PALACE TO GO FOR GOLD

The first game to be polished as a result of the deal between Palace and French-based Silmania will be a western game set in the Colorado gold rush.

Cylinder will contain all the essential elements: stagecoach fights, shootouts, and Indian attacks. Palace added, Richard Henry, claims: 'We're excited by this deal. Silmania have had their problems in the past, but I'd insisted that we'll now be creating a very good catalogue of products.'

And the meantime, Palace have announced two further new titles: *Moonlight Alpinism* and *Spider*, which, we're told, will be 'like James Bond'.



ANTENNAE AGAIN



How about this for a cheap sequel to a 10-maser? *Ant Heads* is an expansion disk for *Alien Arena*, containing different scenery, people, different places, and different events.

Set two years after the original game and invasion, the ptergium insects are making a comeback. Then again take a look for the worms...

Ant Heads will be available at the end of February priced at £14.99. And you'll need an original copy of the game to get it working.



VIRGIN ALICE

Rumours are that the first Magnetic Scrolls adventure for Virgin Multimedia will be none other than the licence of Lewis Carroll's Victorian fantasy novel 'Alice's Adventures in Wonderland'.

The licence for the book is certainly on the market, and although Virgin were unable to comment about their Magnetic

Scrolls debut, we've been reliably informed that they've snapped up the rights.

It's known that Magnetic Scrolls, fronted by Anita Sinclair, are currently working on a new-style and in-depth graphics-only adventure, and if their game turns out to be Alice in Wonderland it should provide more than enough inspiration for an absorbing and exciting game.



OCEAN SHOW RESISTANCE

Recon have just announced the signing of Michael Poulter, the solo band composer which starred in a recent CD write-up. Resembling Trevor, MI1 features lots of horizontal and vertical scrolling levels, big guns, a

hostaged family and some guys which are just plain nasty.

Special FX (famous for The Unscrubables and Red Hell) are doing the programming, and as at the game will be finished around about late April. A quick off the mark conversion if ever we've heard one.



MATRIX MARAUDERS

Genesis has been chosen by computer game supremo David Braben to develop the latest Matrix Marauders.

Programmed Matrix Marauders is played on nine levels of difficulty, alternatively made up of hexagons and diamond shapes built up on a lattice work of equilateral triangles.

At the triangular point of each grid are supercharged generators which allow the fighter to fly and change direction. And that aside, it's one of those 'Mother' or 'Winged Man' scenarios — as you fight to the death in the grand finale of the 21st century Galactic Games.



STARTRASH

R

Naturally, you have to save

most of all the monsters and gods which lurk on the heap. Your mission, should you decide to accept it, is to blast their attempted systems and get them — before they get you.



688 ATTACK SUB

Electronic Arts are going to send you down under the bowwave for a host of strategy and action torpedo battles.

A combination of over 100 sub-missions, power modes and so on is to make fast surface stages and take pot-shots at them. 688 Attack Sub will have a control room

in which we should you'll be able to play the board, and any things like 'an torpedo', 'lock the fighter' and 'fire torpedo over'.

B U Z Z

KLAX



ASTATE

Astate, which has been highly acclaimed over there in its native France, will soon be hitting shelves, awaiting archeologists over here in the UK.

In this game you take the role of the archaeologist who, equipped with only a metal detector, drill and a pickaxe, has to find two pieces of the fancy-named 'Astate' of Thermes.

Astate, we are told, is a tactical and visually exciting adventure. It's published by New Deal Productions and will be distributed in Britain by Computerware Software Business Ltd.

Aste is one of those bush-hack projects which present elementary concepts and various challenges. It's a racing day in that Klax and Astate and Klax on the Amiga are being developed simultaneously.

The arcade version made its debut at the recent ATI Show and it was clear from its simplicity why both designs and Astate have been successful players.

Curiously, however, there is no down-to-earth task to be captured on your paddle. You can remove them, click them to a position or even high on your paddle, or drop them like marbles. The aim? To get three colours in a row, horizontally, vertically or diagonally. And doesn't that sound easy? Perhaps when you play it you'll find that it's not ...



JADE 1

ARTURO SUZUKI



DAISY

TAICHI-RYU

SHODAN

URAGI

CHAKRA

GO TO JADE 1 DOWNLOAD PAGE FOR THE JADE 1 DOWNLOAD CODE. THIS CODE IS USED TO DOWNLOAD THE GAME. THIS GAME IS FREE AND IS ONLY 1.2MB IN SIZE.

CONTINUE

LEAVE TUTORIAL

BUDOKAN

If you're going to be good at martial arts you'd better get some practice in.

Budokan's game pits the player against various opponents who have the lightning speed, calm and mental self-discipline of champions.

As you training comes to fruition you'll rapidly gain body and mind control, timing and power. Fists, kick, jabs and long-range punches all stop, parry and knock your way to the status of a master.



THEME PARK MYSTERY

Imagine you're the head of a theme park and the number one racing competition.

It's an arcade adventure with a very odd twist. Naturally you go on the obligatory quest, but do you really know what you're looking for, and if you manage to find it, do

you really want to know? You have to, of course — principally because mental and physical need to find out why.

Theme Park Mystery has been programmed by Brian Howarth and Tomm Tomm and for more on them read our feature in Amiga art.



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B U Z

CD AMIGA FOR XMAS

Rumours about Commodore's plan for their new CD-Raid Amiga are curiously flying thick and fast but CD can bring you some of the more reliable ones.

CD Amiga, it seems, will be pricing around the £400 mark and will be a modified version of the current 68000 model but with one meg of memory. One of the major selling points of CD Amiga is that in addition to being a games machine it will develop up to modchip system, the drive being capable of accepting normal audio disks, giving you a chance

to catch off if Come Flyin' The Orient for a moment and sit in Black Ops, Happy Mondays, or even a screen game music selection. Although essentially a multimedia package, the new Amiga can't be used for video disks.

Developed in Japan, the machine will reach development houses here in the UK and elsewhere in Europe around Easter. Britain should be treated to their first glimpse at this Amiga by mid-June and production models will be coming off-line in September — just in time for the festive sales.

Characteristically, software houses are keeping mum about their development plans for the format, but Ocean, Psygnosis, Dizzy and Commerica are already working on projects.

Finally, estimates for the number of physical ports vary between two and four, but it seems a strong possibility that an infra red switch, which will be along the lines of a TV remote, will be incorporated. In essence, the new machine will be like a CD unit with an Amiga instead of a CPU, offering the possibility of a new generation of gaming.

SOFTCOS MAY MAKE MOVIES

How long will it be before software houses, brokers? Their come by going into movies? Sounds far-fetched? It's already happening.

First to have announced details are Entertainment International, who as a prelude to

making their own films, will be re-packaging and distributing movies for an American production company.

Meanwhile, much bigger software houses stand soon get involved. A.R.C., a movie production unit based at Pinewood Studios recently worked with Ocean for the Aladdin's license, and they are now believed to be co-operating with a major software house to produce low budget, fantasy, tell-all-through-videos. Ocean have denied that they are involved. Nevertheless, Chris Byers, A.R.C.'s Managing Director, has confirmed that discussions for joint ventures have taken place between A.R.C. and unnamed high flying softcos.



RESOLUTION 101

There are hints of *Blade Runner*, perhaps, as you step into a futuristic city in this game. As a bounty hunter, however, you have to rip in-between buildings and hunt out your prey.

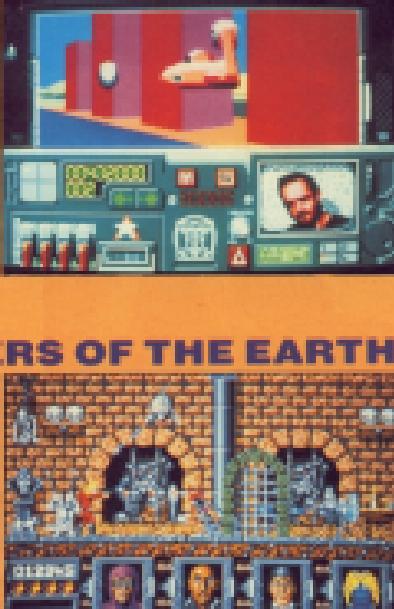
This game features digitized pictures of all your targets, and, as you've heard, there's a degree of artificial intelligence just to even things up even further.

Programmed by Ian Dewart and Fred Lomax-Smith, of Archipelago Games, with art from Kevin Holmes (Mystro's artist), *Resolution 101* will be out soon.

DEFENDERS OF THE EARTH

Featuring Anthony Stewart Head (as War Doctor) and Mayte Mazzoni (as the Masters Of The Earth), *Defenders Of The Earth* soundtrack is currently enjoying a worldwide cult following.

This will be the first of a series of platform-style and science-fiction *Defender Variations*, the second by Paul Gilbert. Due for a mid-March release, *DOTE* will include all the popular cartoon characters as they once again attempt to defend the Earth from the evil clutches of King and his forces.



NINJA SPIRIT

Back in the December we're wondering where people are going to run out of Ninja games. How many more can there be? Well here's one for starters ...

Activision's *Ninja Spirit*, developed from them, contains all the Ninja game essentials:大师, 老师, 妖怪,

ELVIRA MISTRESS OF DARKNESS

Screams photo here at last seem over, featuring Herren's tale of vice gone.

Already who worked BBC 2's *Heavy Metal Hammer* last Christmas will have an idea of what the likes of the show's multiple characters and effects. Hopefully, there won't be too long a wait before this game creeps out of some dark and dreary shelves. We'll keep you posted on any further sightings.



COMBO RACER

Motorcycle fans, of course are no strangers, but this one from Captain Bob is a two-player option which allows a partner to control the sidecar.

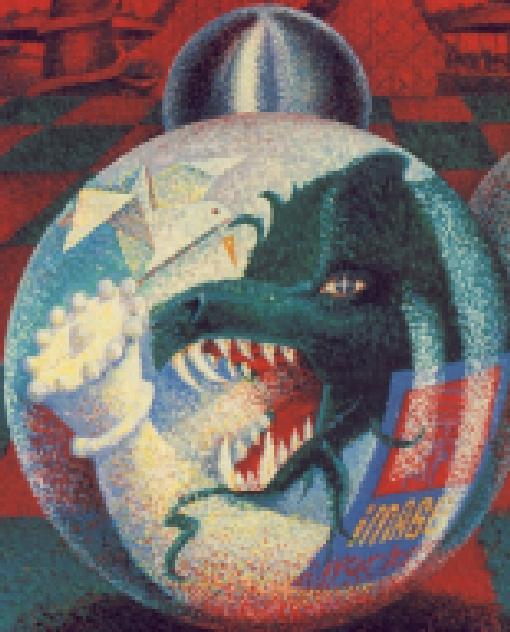
It also sports a rather nifty track editor which allows you to shape the courses, insert hills, loops, barriers and road signs. If you choose you can make the game really very "bumpy".

Combo Racer is scheduled for Easter release. We've seen the early version of the game; it moves smoothly and at breakneck speed.

locks and latches. The seven levels will include rock climbing, boulder climbing, armchair and farmland. You'll be as like a bit of Ninja action, too.

Ninja Spirit should be showing its way to you for a March release.

THEME PARK MYSTERY



WELCOME TO THE PLEASURE DOME!

What sinister power has forced the Magic Canyon Theme Park to close down? Who share the same vision of the same cruel shadows down your spine? What terrible secret drives its former owner mad?

You're the inheritor of this mysterious pleasure dome - only you can find the answer. Step through the crackling tunnels, board the mystery train and experience a fantastic journey through four entirely different lands: Human Land, Dragon Land, Future Land and Yesterday Land.

With outstanding visual effects, sinister sound and an infernal plot, this is one mystery you'll never forget. Surviving it is an achievement, solving it is the most challenging part of all.

Once you've stepped through the gate, there's no going back.

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SIGHT



HAMMERFIST

CDU is moving closer to the in-depth preview of forthcoming games — witness our first look at the debut release from a new company signed to Activision. Vivid Images' *Hammerfist* clangs like punches.

There can be few more production teams with the pedigrees of Vivid Images. The company was formed last September by three of the country's most sought-after programmers, Mike Orsi, Hugh Riley and John Tweddle. Between them they have been responsible for multi-format versions of such classics as *Wolfenstein* and *Star Wars*.

Since establishing Vivid Images they've been working on a futuristic game called Hammerfist. The setting for the game is a society where powerful holograms generated by a corporation known as Metropolis (a name copied directly from Gibson's "Neuromancer") hold power. However two holograms are mischievous. Need together and set out in

an attempt to destroy the generator and separate themselves.

The result is two characters you can switch between: Metropolis, a high-kicking female who flips about the screen, and Hammerfist, a powerful male character with a cybernetic arm which can incorporate various weapons including a devastating plasma fist.



On glance of the game reveals the most and colourful graphics for which System 3 games became famed. The gameplay reveals eclectic influences ranging from platform classics to beat 'em ups.

"We wanted to put in three of the classic elements from games we enjoyed," explained Tweddle, "and see enough you can spot references in the game design inspired by the likes of impossible Mission, Cybermorph and even Super Mario Bros."

Surprisingly though the sumo-swinging gal was not based on the geriatric secret agent in *Impossible Mission*, but the cute but deadly replicant in *Blade Runner*.

"I don't think we're doing anything like that in a game again," it looks like Tweddle has left to compose the animation for that particular bit of work, said Tweddle who had to write several customized utilities including an animation editor for the game.

Hammerfist is composed of 60 screens which are accessed in two loads. The game begins in the first city and you have to make your way through to the second city via an underwater section and across. Each screen is a module in itself and Vivid Images have placed a variety of high premium on points scoring — often achieved by going round and round rooms, completing.

Surprisingly the Amiga programmer for the game is something of an unknown. It's Andrew Woods that programmed and he looks like he's going to have a big future on the basis of this. Hammerfist is due to appear in April, and another game, *One Machine* is scheduled to follow shortly afterwards. The world awaits ...



SIGHT



Incentive are moving fantasy games away from the world of Roger Dean into one that's composed of cubes. Steve James finds out what's happening.

Early Picoscopic games had the player smash things in the middle of a rendered world of perched shapes and cubes. With its casting, Incentive's eye perspective injected a new system into software.

And now, after four years commitment to 3D graphics, developers Incentive claim to have pushed the neuronal step or two further — and the result is *Castle Master*, a medieval game with the familiar polygons but with unexpected detail. The settings are present but so are flags, goblets, the odd portcullis and a boar's wing or two.

Castle Master has a Middle Ages fantasy theme. It promises a handily shuffling — you go in search of a knight within — but the way your character sees his environment is when he stands he sees everything at head height; when he crouches under the banqueting table in search of an object his perspective is that of a small hunched man.

This is going to be four-and-a-half times bigger than previous Picoscopic games, explained Incentive's Ian Andrews. For your average games player there'll be at least two to three hundred levels (plus

CASTLE MASTER



hours and you can add more to that depending on whether you decide to rescue the prince or princess — there'll be subtle differences in gameplay according to your choice.'

In keeping with its historical setting you'll find the usual gamut of puzzles. There's a hospital in which to convalesce, a gymnasium and once you're in the castle floor

levels to tackle. Humorous too, weaves its part — witness the sand level gauge (kick the gun out for yourself) and the inventive rock-foam potion (throw a large stone through a window and remanufacture it).

Castle Master will be the first joint venture between Incentive and Domark. Although the game design was Ian's he gathered a group of collaborators which include Paul Gregory and Sean Ellis on codes, Mike Tolson on level designs and Chris Andrews on game editing. Lee Blighsheen has been employed to design the intro sequence and interface journals. Mac Coughlan, he comes up with addles clues and some of the storyline.

"It's definitely been a long hard haul," claimed Ian. "There's lots of rooms to negotiate and each one has taken between three and four hours to create. Then once they're basically OK you've got to check what they look like from every single angle."

All of the designs have been translated from paper to screen using a custom-built editor. Numerous scaling routines were then incorporated — and these all include informs, which will be displayed by a key stroke or pressing a [F1] key/[control]+[left/right]

Castle Master may be the first example of this kind of game to use Picoscopic but it seems unlikely to be the last. Incentive are tight-lipped about their future releases but promise something original. And in the meantime they will be waiting for the response to *Castle Master* — when CG reviews it in next month's issue.



WE'RE FIT, WE'RE ALIVE, BUT...

LAST PATROL

"Violent until it spirals."

The Last Patrol features
unseen scenes the likes of
which you've never seen before."

The Coming Machine

WE'RE NOT BACK HOME



AMIGA

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ATARI ST

CHARTS

REVIEWERS CHOICE

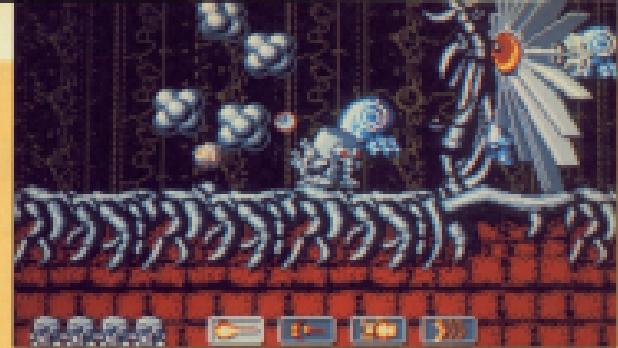
Steve James: *TV Sports Basketball, Knights of the Crystal Ball, Pipeworks.*
 Mark Patterson: *Knights of the Crystal Ball, Companies, Pipeworks.*
 Mark Patterson: *Last Patrol, Petrie (Apple Alert), TV Sports Basketball.*

TOP TEN CANNIBAL FLICKS

Title	Director
Cannibal	Roger Daltrey
Consuming Passions	Giles Foster
Eating Raw	Paul Bartel
Deathline	Gary Sherman
Doctor II	Michael Curtis
The Hills Have Eyes	Wes Craven
The Living Dead at The Manchester Morgue	Jorge Gris
Macumba	Joséquin Pedro de Andrade
Sensitive	René Cardona Sr.
Zombie Flesh Eaters	Lucio Fulci

AMIGA CHART

1	1-UP COIN-OP	OCOM
2	4 OPERATOR THUNDERBIRD	OCOM
3	3 HOURS DELIVERY	OCOM
4	1 SHOOTER/TURBO 2	ACTIVISION
5	INSTANT TIME	AMBI
6	SHADOW OF THE BEAST	PETERSON
7	2 BATMAN ... THE MOVIE	OCOM
8	2 DOUBLE DRAGON 2	OCOM
9	11 ROOMS (DT)	AMBI
10	2 BRAZIL 1994	OCOM/PICTURE
11	3 POWER DRIFT	ACTIVISION
12	THREE WISE GUYS	OCOM
13	SECRET LAB REPORT	OCOM/PIC
14	NO WAY OUTDOORS	OCOM
15	COPIELAND	ELLECTRONIC ARTS
16	RETURN OF THE KLAN	OCOM
17	MARVEL FORCE	OCOM
18	STORM CITY	OCOM/PICTURE
19	TRAVOLTA	OCOM
20	LAURENCE	OCOM/PICTURE
21	TIMEFRONT	OCOM/PICTURE
22	247 GONE FROM THE EARTH	OCOM/PICTURE
23	DEATH SICKLE, T	OCOM/PICTURE
24	DEATH VAULT	OCOM
25	NO MOONWALKER	OCOM
26	DEADLY ENEMY 2	OCOM/PICTURE
27	GRANITE HILL SOUTH	OCOM/PICTURE
28	IMPROVISED DR SIMULATOR	OCOM/PICTURE
29	CONTINENTAL CRISIS	OCOM
30	ROGUE'S APPRENTICE	OCOM
31	AK-47	OCOM/PICTURE
32	MONSTER MUSCLE — LAST CHANCE	OCOM
33	DECOMPOSED (PC) (PAL)	OCOM/PICTURE
34	DEATH TRAP	OCOM
35	29 FRAGILE ISLAND 2000	OCOM/PICTURE
36	NO JACK NOOKIE-SALE	OCOM/PICTURE
37	BLAST FORCE	OCOM
38	NO MAN'S LAND	OCOM/PICTURE
39	COUNTDOWN	OCOM
40	14 WORLD CLASS LEADERSHIP	OCOM/PICTURE



ATOMIC ROBOKID

Spring time will see the release of the conversion of the wild 'n' tricky shoot 'em up.

Steve James spoke to the developers...

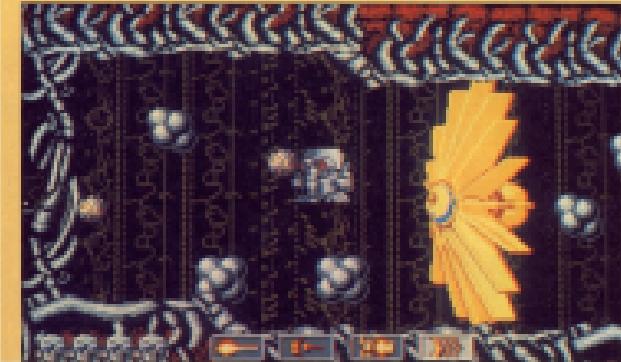
Among last year's crop of conversions, few could hold a candle to *Atomic RoboKid* in combining the Japanese love of cuteness with one-hundred percent shoot 'em up action. Now, on behalf of Activision, programmer Jeff Goman is working hell-for-leather to come up with the *arcade perfect* conversion.

Goman worked on Amiga *Altered Beast* (by Far 3 and Micro Mayhem). "What you've got to have your wife about you," he commented. "This is the first arcade based game I've done, previously it's been been set-ups. There are two types of programmers — the first are creative, the second

are good at coding. I'm definitely in the second group, but that's OK — *Atomic RoboKid* will really be as good as damn when it comes to *arcade perfection*."

With a few updates added, the spike logic for the game has been taken from *Altered Beast*. Once that was in place the programme file logic was installed and the time, of course, that had to be original, both levels were synthetically approached, while Mike Jones (Altered Beast 2-type) worked on the graphics. These are twenty levels in total, and each screen in effect will be a separate 'world' introducing a new set of spikes with bizarre sound-

ing schemes like Min Minion, Red Headed Gogo and Super Elephant. Twinkles



Ruffles and Twinkles' damaged enemy conceivable backstop into the URL coin-op — from Dollopous plants and seascopes through semi-organic horrors to medieval-style fortress interiors. It's the job of Mike Jones and Jeff Goman to keep this conversion true to the spirit of the original, but they'll be anglicising some of the more oriental creature commands.

Amiga *Atomic RoboKid* will be a two-disc release, but with a 16-bit resolution disclaimer, even with compression, it's possible that one or two levels will have to be scrapped. Every fifth level you'll have to destroy one of the many metallic, baton-tipped monsters which predictably take up most of the screen.

Micro Associates composed the soundtrack for arcade *Atomic RoboKid*, it

was difficult to say the least, sounding as if it had been written by a Hammond organist who plays ten-to-the-click until set to a headbanger, but whether or not this will now be sampled, or the re-composed instead, hasn't yet been decided.

The game will be offering standard weapons, power-ups, large beam disintegrations of 40 degree movement and firework-like, none of which will in themselves be anything other than standard. Collectively, however, there's sure to add up to all-out frenziedness. Could Activision be looking at their own *Nemo*?

DEMOS

A mixed bag of demos this month with several quality slideshows and the usual batch of scrollies. Special thanks to the newly formed Nova PD in Oxford and Deeper Domains in Middlesex for adding their selection to our usual batch.



DEEPER DOMAINS has the newest demos on their home page every month now so and every the most interesting, interesting are, random, scrollies. In the most makes things happen, like a clean up of the tank for example, pretty and inventive.



Dudu's Cheap productions have just begun a rolling slideshow using Bigipics which includes everything from a still life of a flower and glass to a still from The Creature From The Black Lagoon (far right).





DEMO: 3D 2000
from Digital Creations
use it to
show off your
3D graphics skills.

BLURBASTER: A very high res shadow from the first demo, generated by the new
3D blur graphit.



DEMOS

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featuring Flash Gordon and his friends in an epic battle
against the evil forces of Ming The Merciless

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COMPO

ELECTRIC EXHIBITIONS



You've seen the standard-of-the-art in our demo section, and read this month's feature. This month we're introducing a major competition to CII. The prize is a video recorder and camera for the winner, and the chance to have your work seen by thousands... possibly even on TV.

In conjunction with Electronic Arts we're running a competition to find the best demoscene. Using any number of packages like QBasic, Deluxe Video Sound Master, Script4D we want you to put together a short for the Amiga. How you do it is up to you, you can use sound, animation, digitised pictures, programmed effects. You can submit your work on disk or videotape. Whatever format you choose we'd like a short explanation on how you did it.

The winner will be selected by a panel of judges composed of CII staff and EA personnel. The top entries will all be displayed at this year's IODES Show (formerly the PC Show) at Bar's Court. The runners-up will receive copies of Deluxe Video or QBasic.

The competition runs from now until 3 September and we'll be publishing updates and voting forms each month until then, with news and pictures of current front runners.

THE RULES

- (1) All work in yours or that of your group.
- (2) All submissions must include an entry form.
- (3) All submissions must include a power source.
- (4) The judges' decision is final.
- (5) Entries should be produced using a megabyte or less (1000 plus % meg expansion).

Please enclose a brief explanation of how you put it together.

Send your entries to CII, Demo Competition, Priory Court, 38-40 Farringdon Lane, London EC1D 3AU.

ENTRY FORM: DEMO COMPO

Name: _____

Address: _____

Telephone: _____

Age: _____

COMPUTER WARS

The use of CD ROM as a mass means of interpreting data is about to give the software industry the medium it has needed for so long. Mike Patterson talks to some people preparing to exploit a new gaming future whilst Steve James uncovers creative talents already using the Amiga to create art.

With the first decade of home computing firmly behind us, a new wave of machines and ideas is set to revolutionise the Nineties. The very factor to all this is the burgeoning multi-media world outside this seemingly cosy backwater of software production.

With music files, publishing and computing costing over 50% of the total retailing in number of people are interested to bring them much closer yet.

Programmers have realised that even the level of power offered by their current tools is enough to allow them to take on bigger concepts and move on richer interfaces. Rich graphics can actually take on the look of cinema, sound can be used to create a narrative and a real plot that can be an integral part of the game while remaining well beyond present levels of depth.

The overwhelming impetus for a new approach to games design has been coming from the US. The success of *Contra* has done more to make the idea of interactive movies a reality than any other company, so much so, that its slightly blemished status isn't going away.

The concept has been refined many times back ten years when the first home computer had a dozen graphical modes to choose from, the latest advances around the corner. "We can put in a complete, most powerful kind of experience," comes up Bill Jacobs.

Contra's *Principles*.

To this end *Contra*'s games are not just storybooked but scripted. Given their location on the *Wheel*, *Crown* closer to the centre of the movement such a decision isn't as extreme as it sounds. The need to expand

example of this was *A Game From The Desert*, whilst they're currently working on *Mongo*, a WWW flight simulator based on the sci-fi theme. One of that name. Future plans also include making a robo-dog.

Since the average *Contra*-esque product attempts to provide a broader spectrum of entertainment, Jacobs goes to people who specialise either in writing one or two people, a programme or an interface. To provide everything. "We need to provide good dialogue in our games and you can't expect programmers to do that, so we ask experts," says Jacobs.

Specialisation is the direction the industry must take and this view is supported by Bill Williams, who, incidentally, the guys may have heard from Knight 13. The Corporation. "It's useful to me to have a bank of support of technicians — a pool as much as a sequence of events and have many managers gainfully struggling with their limitations, who can have interaction and offer different endings, but are not at a premium price."

To this end he sees an urgent need to build a human quality into his games, to add some emotion, a difficult task in such an environment. "We must attract more people from outside the computer — writers, painters. We'll be writing people but we're nervous about being called artists." Williams feels that games designers need to aim higher — although I don't think I deserve the title of artist applied to me yet, I'm only at the stage of being a student."

Perhaps this is why he's stopped him blabbering on with the weird sounds and storyline of *Kingship*, which is being labelled as a "Virtual Master", a term which doesn't

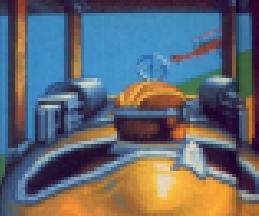
really do justice to the revolutionary class in this game.

The greatest boost is *CD-ROM* technology, bringing its current barriers down. Most technological innovation, especially *CD* — laser disc which can store words and pictures on *CD* and allow the operator to interact with them. Such systems already exist for computers and computers in Japan like the PC Engine and the PFC Towns, but with news of a system for the Amiga due for launch in the US later this year people are already talking of revolution on a scaled-down, yet only breathing of futuristic movie ages, just for a few audience. "We've been researching for years now how to provide a more realistic experience which abandons old sound and vision," agrees Francesco de Angelis, Development Manager in the States, Seven Days.

Now they've got one and people are finally prepared to exploit it. *Contra's* game company about to launch its own in the *Caribe* Player. The *Reservoir* CD for the PC Engine with speech instead of text and the idea is really taking off designing a game based on even digitised actors and dialogue using the kind of computer CD roms.

Bill Williams, who was responsible for the sound on many of *Contra*'s greatest successes before leaving to develop his own projects, agrees "we're on the edge of being able to deliver what people want to hear". The stresses sound as the most interesting areas need of attention, even above graphics. "People are very sophisticated about sound, they hear quality, beyond all the other things."

The idea of constrained access



Contra's *Wheel* will be joined by the



and soundtrack being added to plates as new and longer in length. "This is, in a crude way, what the programmers at Cello or PDP-11 were trying to do by producing short electronic tunes like 'The Blue Danube' during waiting sequences inspired by Harry Lee," says Pape.

Bill Williams, producer with the synthesizer "Phaze" on CD-ROM, was responding to David Delamere of The Crown on a CD more than a year ago something of a first. Jim Lomo, now sound programmer went off and recorded a soundtrack with a full orchestra. It was beautiful but we didn't have the technology to translate it into the game. Now we can do it."

On at 80's art

The independent Britain is best known for its underground. Paul Hubbard has spent three years visualizing the future of sound in games and he can now see this work coming to fruition. "I'm hopeful for major strides in this direction although I think you feel steps forward. Until some through CD-ROM video initiatives, because of the development costs involved."

"The amount of capital that's likely to be invested in future projects of this scale is undoubtedly larger than anything in the recent memory. The budget needs to get better," says Williams.

This is where the big boys come in. The money needed to finance development at this stage only exists in the biggest corporations. Multi media experts have the blueprint of skills and the money to invest in products in the knowledge they will have received the required input when they are created. They may be financing the creation of Warner Bros Media under the aegis of Steve.

Compton, a senior figure in the parent company, Warner Bros, for over twenty years.

It was Compton in fact who was directly responsible for promoting CD-ROM by bringing together the two media division heads of Gary and Phillips. Phillips' involvement as a producer is their major asset Compton reckons. "We're not linked to any specific hardware companies, our independence allows us to exploit any new developments."

Warner Bros Media can add to this its own powerful interests in film, TV, cable and publishing. Surprisingly though the lion's share of their involvement in this development comes not from their television arm, but from their publishing wing, specifically DC Comics, which has just published a new illustrated graphic novel, Digital Justice.

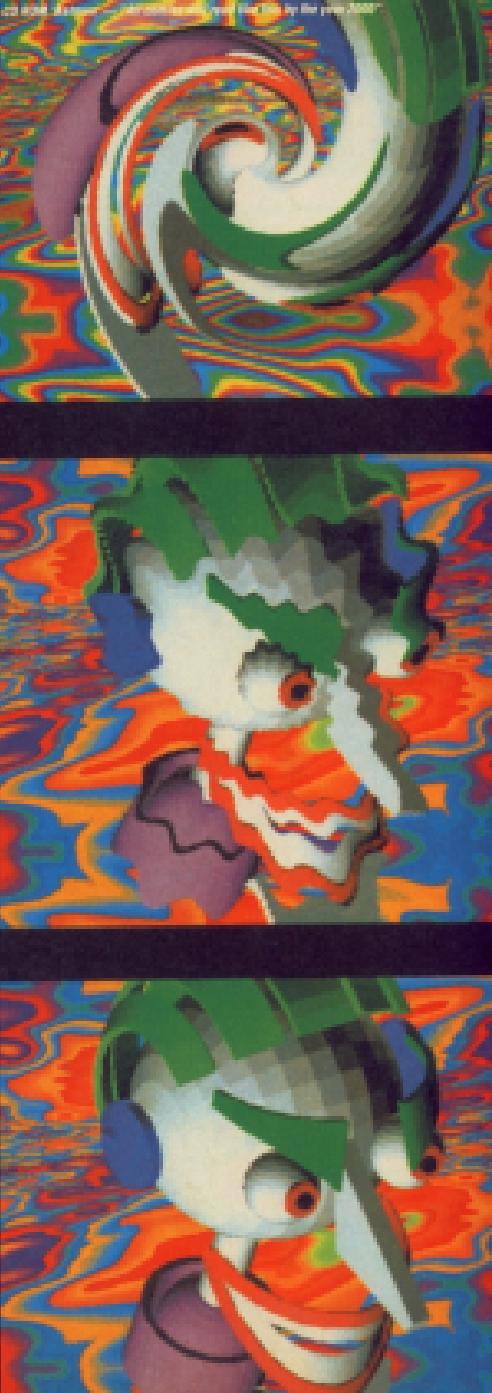
What makes 'Digital Justice' so notable for multimedia is that it uses wholly computer generated. There is nothing original about that per se. First 'Computer' Games was produced that way some ten years ago. What is unique about 'Digital Justice' is that it looks like it can never be reproduced on CD since it is stored digitally.

Paper Mooney, the novelist's creator and the brain at the centre of this project is already turning off his people's fantasies and concepts into reality. "I wanted to make all the series we've been reading about for some time happen," he explains. This comic is launched later this month and the CD version is really being prepared for release on the Mac platform this end of the year. Involvement with the computer version and its much lesser interaction with the viewer, although they share unified yet differing computer-based style control over events plus having the option to post up comments by clicking screen to display information on characters and locations. Graphically the CD ROM version will offer full animation in places, while building will let the dimension of allowing viewing from any angle.

Again though, the real impact of 'Digital Justice' will be conveyed by the bound potential of the medium. Williams envisages a soundtrack with original and one-revisioned compositions with artists as diverse as Prince and The Doors coming to mind. Clearly when he says that he's thinking off the top of his head, but Williams has the cool with his cross media interests in mind, whether their own catalogue is there for reference if artists agree. What is clear is that technology makes the inclusion of impressive bound in foregone conclusion.

For Paper this is only a beginning. All media will be made available by the year 2000, but he also recognises the need that will exist for everyone else. A 5000 iterations of the novel appear in quickly after the CD-ROM version in a fully interactive one, and that would move more quickly, than anyone other will be left wanting at this point faced with a demand for more work of this scope.

So far the genesis of many of these ideas is remaining solely between the two men. The idea, but once they get it, you can be sure that 'Digital Justice' will become a household name. Who can tell behind them, they can't come soon enough.



COMPUTER WARHOLES

ART FOR SCART'S SAKE

Of course, multi-media aren't just the province of games publishers. The potential for using computers in video, film, art and graphic design has long been recognised

In 1982 when controversially commissioned Andy Warhol made an Amiga painting of rock star Debbie Harry they did more than just demonstrate the machine's ability for outstanding results. A growing minority of artists have seized upon 16-bit computing to extend and enhance their work.

And once again much of this has happened in the West Coast of America. But the influences in this case are less technological and more to do with the world of counterculture which emerged in the Sixties and which still exists in California today. The people involved have and were in contact with the computer in a kind of胎記 (the artistic community cut off the pockets of corporate finance and back into the homes of the urban elite. Painting, video and performance art are all being produced with the help of the Amiga, and there is even an underground press which supplies art & community news to the majority of users, and which is produced using Amiga fonts, clip art, colour scans and illustrations, plus a thousand post cards hundred-and-fifty photographs. Once the images have been digitised and it is time to produce, the images are produced and sold just like any other.

One of the most innovative users has been media producer Jerry Pavia, who has

used the Amiga to push the interactivity from stage to audience as a theatrical venture forward. Imagine a performance in which actions and activities could control and affect the technology, turn up a special effect that plays with the pull of the mood of the audience, or simply play a melody on the strings of a harp which is composed of light. Thanks to Amiga software that's exactly what's been happening.

"I think many artists are computer phobic," responded Jerry, "but I've always been interested in what I'd been reading: processing. I was getting interested with the computer in 1980 and 1981, but I was thinking of computing. I can make these images look, and that is opened up another possibility."

Digital Readheads and Audio Information Give Read's work a similar feel. His own production, a James adaptation of T.S. Eliot's *The Love Song of J. Alfred Prufrock*, includes digitised images of the greatest Magritte, while here's version of *The Tempest* relied on computer graphics exchange in both cases pictures have been converted using Digiview, then integrated with the computer and, finally, recorded using Digivision (see *Entertainment*, p. 11). The Tempest's surreal settings to shamed Digiview gives an image a fuzzy edge, so it

accentuates this by highlighting the edges with the water colour palette in Digivision.

The pictures were then projected both as a form of body paint and as individual effects. (Carmen picked up movement advantage, triggering *The Mandala*, an interactive computer video program, which animates the projections. Meanwhile, as Carmen's white painted out, blurred, and then outlined through a system called *Bluron*. This would fragment and make negatives of the figures before bounding them back as ghostly shapes.

This kind of experimentation is common in the States. For a country which has given the PC to the world, it has a wealth of creative energy being exploited by Amiga creators. The Computer Arts Institute of California, funded largely by George Lucas' LucasArts, and Amiga users groups do the Pacific coastwise. And in the centre of it all lies Cincinnati, where the regional Amiga show, the AMI Expo.

A few miles away the east coast festival in the world's second show for computer art, *ArtLab*, has returned for its second year, like the others running around the world. A total of a million visitors to Amiga art was process out. Pauline Chapman, *Leisure*'s web editor, said: "you had that sort of a feeling



In July Horner produced at the Tampa museum contemporary works by digitized, enhanced and then manipulated life, below is a work from "The Last Days of Alfred Pennington".

American football pitch, over half of the ground would be covered".

This is one American trend the LBR could do with following. The whole American art scene is undergoing freefall, and a number of people are taking the lead.

One such individual is Paul Sermon. A plant-based lecturer in Germany's art of use of computers in art communications, Sermon is German's pioneer in long distance interactive exhibitions. His current project is called "The Last". The Americans are involved in a custom-built theme and images are received from Argentina, Mexico, and from elsewhere in the country. The intended the exhibition of local and distance. Digitized images from selected

photographs are used to produce interactive video infrared heat fluxes in microphones, thermometers are used for the lung shafts. Paul has dealt with the medium photo. Using Diorama Plant III, Digitized and a Camera he has focused on isolated parts of the human body to produce a composite of several shapes. The particularly likes working with the strange, the bizarre. Unlike most computer computers, it doesn't have any

of them are authorized. A South-style.

So far as the nature is concerned, Paul Sermon is convinced that there are commercial applications for his type of viewing. When CUI appeal to him to teach and learn and visiting Mexico. The recently published report on future technologies from The Massachusetts Institute of Technology, "What some of these people are doing over there is simply fantastic," he concluded.

Whatever the possibilities, in case for instance they will filter into the home. It may not be the first time before that form of a television's policy can begin seriously control correspondents. From the appearance for you know your own television microscope when the camera comes. Like the bottom tool, the computer is a powerful one in the hands of the creative person. Its potential for creativity is enormous. And once this has filtered down from abstract theory into everyday life, we may well be forced all take a look at our own lives. This is something of a challenge.



Paul Sermon's "The Last" uses images beamed in from the world wide web.



Paul Sermon's "The Last" uses images beamed in from the world wide web.





At the prompt, type in the number of names you wish to enter, then by typing one number at a time, type in each name.



You might want to increase your chances of keeping them home if you cannot ever afford to keep one because you have the other two children at home. This can probably give you the answer as to "which may" - don't forget to consider their needs closely. In this situation, the income doesn't really decide the problem anyway.



When you are ready, make
a list of the things you want
to do. You can then go over
the list and decide which
things you will do first, which
will take the most time, and
which will be easiest. Then
make a list of the things you
want to do, and when you have
done them, make another list
of the things you still have
to do. This will help you to
keep track of your progress.

3 SCREENSHOTS COMMODORE AMIGA

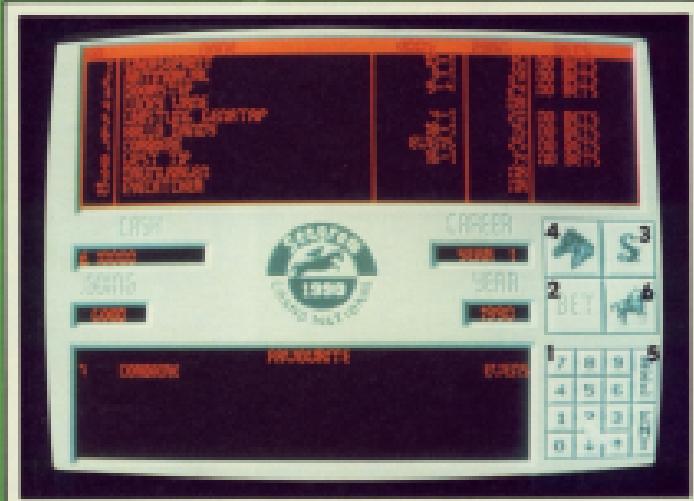
Black's longer sentence goes along with this, as does his proposal to make the death penalty available only in cases of "extreme" circumstances. Black's proposal would also allow for the death penalty in cases where the defendant has been convicted of a capital offense, but has not been sentenced to death.



A screenshot of the game interface, showing a map at the top and various player statistics below it.



If you have made a
decision you need to
change and haven't yet
started the task, then
it's time to find where the
appropriate tools and
assistants the changes you
want to make throughout
the process have
been made will prove



Grand M FOR C[®] Combo

"Seaguar Grand National '78" - is the official and endorsed Take a few minutes to read this message and find out who is the first true simulation of both the action and the size in the sporting calendar.

"Seagram Grand National '90" is an entirely mouse driven, minimum of references to printed instructions and prompts messages through its help window. When you have composed all of the selections you wish to make it is off to the performance with an authenticity and realism the like of which

"and they're off!" with DigiB



1

Planner's Toolkit
There have been
several in - just as
the previous year's
industry leaders continue
to plan next year's
plans.

National

Commodore®

AMIGA

an exclusive game simulation of the world's greatest steeplechase, the Whittemore Grand National '90 for all Commodore Amiga's that is required to become the winner of this major annual event.

is a completely user friendly video game. It requires the very minimum of skill and response at every stage with clear and concise on screen displays of the next array of pre-race information and race details where you will find opposing runners and riders will which is never been seen in a racing simulation before.

digitally sampled Race Commentary

Grand National	
The Whittemore	Race
Number of Runners	14
Number of Horses	14
Number of Jockeys	14
Total Cost	£19.99

13

"Runners". A real human voice, comments on the outcome of the three final stages of the race, right up until completion of the race. With a little memory and you can also the positions of the leaders, values and see the race results.



12

"Photofinish" - get within half-a-length of another horse as you pass the post and you may well find the finishing words enter a photographic finish announcing the results.



£19.99



Based on the idea of the classic "Grand National" race, the game features 14 horses and jockeys, each with its own unique personality and racing style. The game is set in a traditional English racing environment, with realistic sound effects and graphics.



"Photofinish View" - provides a unique view of the race, allowing you to see the finish line from a different angle. This view shows the horses and jockeys as they cross the finish line, providing a dramatic and exciting finish to the race.



"Whittemore View" - gives you a clear view of the race track, allowing you to see the horses and jockeys as they run towards the finish line. This view is particularly useful for those who prefer a more traditional racing perspective.

elite



GRAVIT

What's bumper
thing to do
in a n... n...
base or...
space? ...
of
that supposedly rare breed, the
original game, around the theories
of Albert Einstein, one of history's
most original thinkers?

Alienys pilot is taken with
books. You are what's left of the
human race, dedicated to setting
up colonies, and making money.
This wouldn't be so bad if it were

not for the aliens. You need stars
to warm your planets, and they're
going to turn the very same stars
into big black holes.

Most of the time is spent zooming
round in one of your space
craft while the rest of the fleet wait
to rescue colonists from you. Obviously
you encounter the odd
alien ship, which is not very nice, nor
is it expensive to shoot. But as you
know, given technologicality they
provide you with both resources and
upgrades for your ship.

Most of the planets need life
support systems. These are provided by programmed probes. If a rock is wholly inhospitable you
can use — albeit at cost — the
Genesis device (a la Star Trek)
which can make anything inhabitable.

Even when a colony has been
established there's still the threat
of aliens wiping out the sun, so
you need to keep a constant eye
on all your star systems. Though
the aliens appear not to colonise
stars between systems, it always

seems to be one of yours that
ends up in darkness.

Rather than the usual bland 3D
startups, Gravit uses vector lines,
these much-old gravity fields, and
by hauling one you can get from
A to B without using engines.
Gravity is at its strongest around

the 2D graphics help give Gravit its in-depth feel.



Image Works
Price: £24.99

AMIGA

SCREEN SCENE



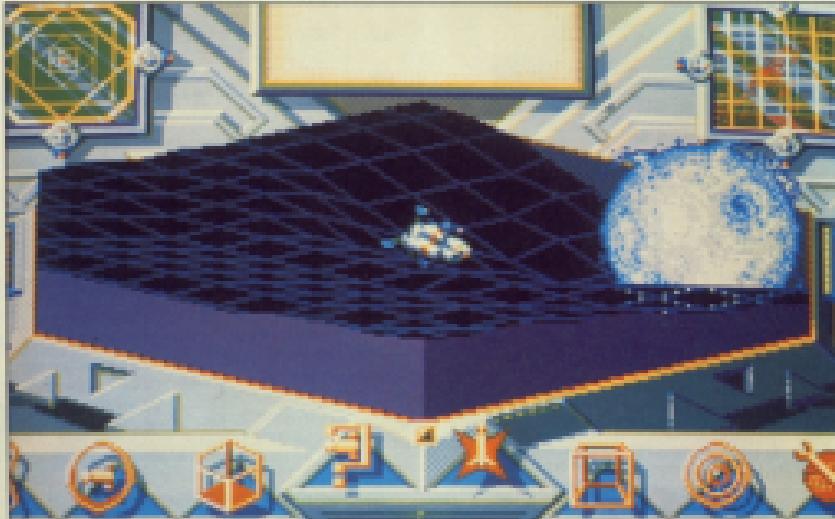
Shredder is a word which sums up this game. It borrows the best from a host of other titles, it's got a random element which does add variety, it's both complex and it's hard to define — yet it's all of this that makes it such fun. Once more ImagineWorks have come up trumps with an interesting, quirky game. Shredder is a great new

release — it has got to be a must for the thinking games player.

Mark Petherick

SOUND	76%
GRAPHICS	82%
PLAYABILITY	88%
LASTABILITY	90%

89%

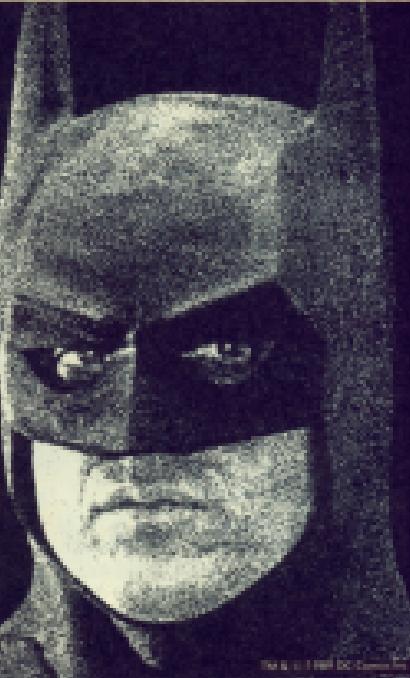




BATMAN is a shadow in the darkness, as elusive as a dream. High above the seedy streets of GOTHAM, he is a criminal's nightmare. The only hope for a desperate city - BATMAN.



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CU Compo CU

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By winning this, compact, smart and utterly fabulous word processor and organiser.



CU's high-tech Agenda Microprocessor, which recently won an award from the prestigious Design Council, is the latest in the equally high-tech and prestigious Compo range. It has an easy-to-use keyboard, can hold up to 10 pages of A4 text, and it can even keep your life in order - what more could you ask for? And it's 10 copies of Amiga Gravity for the numbers up and you just need simply by answering the following.

- (a) What are black holes formed from? (i) collapsed stars (ii) implosion of solid matter, or (iii) lithium crystals?
- (b) Who made the film 'Black Hole'? Was it (i) George Lucas (ii) Hammer, or (iii) Walt Disney?
- (c) Who decided that E nearly does equal MC²? Was it (i) Prince Albert (ii) Albert Einstein, or (iii) Albert Taffelock?

Answers on a photon torpedo to CU GRAVITY COMPO, CU, Priory Court, 30-32 Paddington Lane, London E1C 1RJ. Answers to arrive by 20th March prompt.

TV SPO



BASKETBALL

Cinemaware
Price: £29.95

Basketball is big — almost as big as Oliver North — in the land of happy jive. Many reserved Britons fail to see the attraction of a dozen men, each in excess of six feet in height, bouncing balls through nets and squelching their ladies' trainers, but that's their loss. The rules are quite simple. Five players, no physical contact, no holding the ball for more than three seconds and all

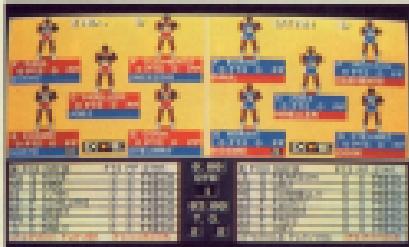
on a court no bigger than a hundred feet long.

Naturally, Cinemaware's adaptation is up to their usual highly polished standard, and it uses more than a little TV Sports FootBall. The intro sequence features a passing camera shot showing the crowded arena, followed by a message from the program's sponsor, then the ever-spelling host man, gabbles on about the features of the match and its grand finale.

Next off it's time to arrange your team. Pick five players, tell them who they've got to mark and then you're away. The action starts with a sport in which the referee throws the ball into the air while the players try to gain possession.

From there onwards the game is divided into four sections: defence, attack, midfield and the free-throw. In the defence section you have to try to pick off the passes of the opposing teams in addition to blocking their shots.

SPORTS



Getting your players

Intercepting a pass gives your team automatic possession and the chance to catch your opponents defence off guard.

Once you've made it out of your goal area and into the midfield, rather than several players, you set up the next play. By moving the position you tell a player to try and break away from his marker so he becomes free to receive a pass.

Once in scoring distance it's a matter of trying to get closer for a more accurate shot, or shooting from a distance and shooting higher — either way it's all over in the shade of the key button. Unless the player in possession is really accurate it pays to try and get in

close. Getting really close to the basket allows you to attempt a slam dunk. This involves the player physically placing the ball in the basket. It will not give you extra points, but it does look good all the same.

Sandy TV Sports Basketball lacks interaction, there is less to do than in TV Sports Football. Although the action is fast, a lot of the time you end up getting left behind. Don't let that put you off though, the game has lots to offer and it's good fun to play.

Carefully the best of the few basketball sims available.

Mark Patterson

SCREEN SCENE



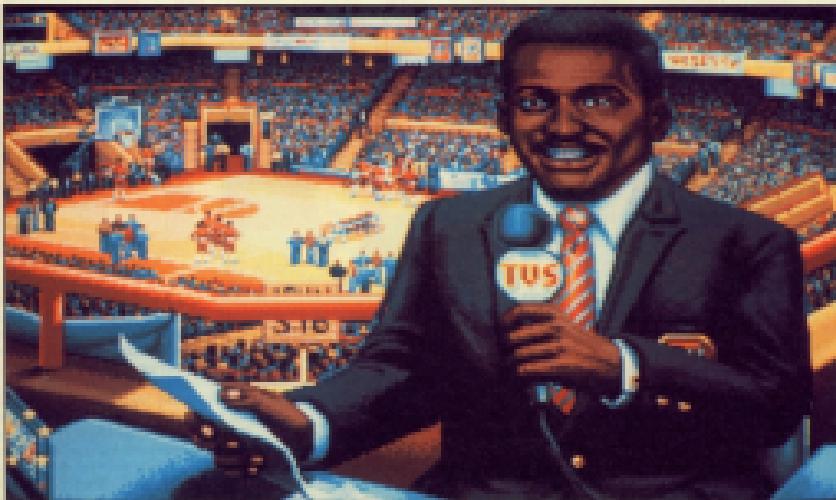
On the 'hot seat'

CAU
**SCREEN
STAR**

SOUND
GRAPHICS
PLAYABILITY
LASTABILITY

88%
89%
87%
86%

87%



TV's own smiling host man



KNIGHTS CRYSTALLIC

US Gold
Price: £29.99

This game is different. To say the least. It's a 'Cave Man Simulator' for the PC people state. Well, I'm not sure about that, but what I do know is that it's one of the most impressively designed Amiga games I've seen.

The opening sequence details the death millions of years ago of a gigantic creature, the Orodrid. Now, four thousand years in the

future, its bones have been

scattered

out to form a gigantic ring,

which is controlled by several

large turtles.

At the head of one of these

turtles it's your ultimate goal to

find a Crystalline egg and then

hatch it out. This can only be

accomplished by successfully man-

aging your family, uncovering

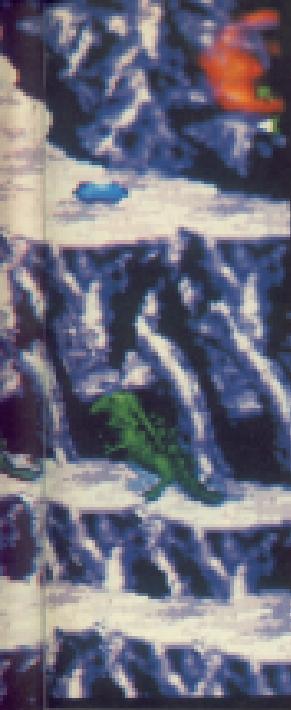
several difficult tasks that lie in

your way.

The Crystalline egg is contained within the bottom of the Island, the skull of the Orodrid. Inside the lower half of the skull is a maze of tortuous passages, home to some rather vicious creatures, and resting place of three mythical crystals. These crystals can be used to charge up your amulet, and when you've collected enough allow you to pass onto the next level.

It's only now that things really start to get confused. You need to develop your telepathy with the

AMIGA SCREEN SCENE



OF THE ON

Crystal egg. To do this you need to become proficient in the use of the Dakota cards. See below, these cards contain mysterious swirling patterns and constantly reshuffle themselves as you try to match the pairs. An old and simple game, but with these cards difficult. Mastering their puzzles gives you the power to teleport out of the Temple with many Crystals you've found.

(On the later levels of the Temple)

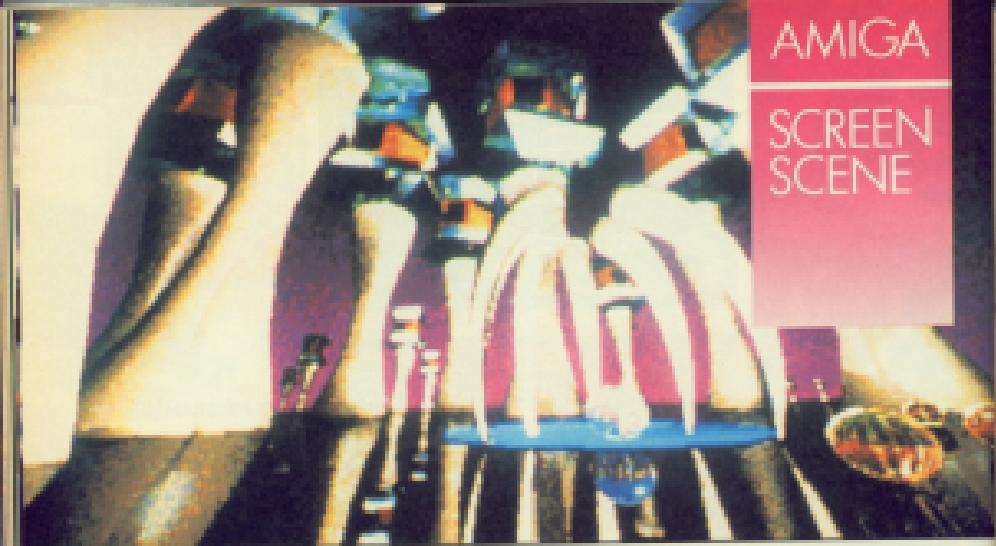


THE PROGRAMMER

Bill Williams, AT&T's programmer, used to be the lead sound man at Skywalker, where he was responsible for such games as *Rockin' Ranger* and *Code Of The Ring*. But until the programming equivalent of writers block set in, that lasted until he came across the inventive sci-fi novel "Always Coming Home," by Ursula K. Le Guin, concerning the growth of civilization which gave him the idea to design a culture simulator, a unique game that requires the player to identify with the cultural ideas in a game.

"I wanted to create a science fiction world with its own music, art, poetry and even culture. This is, of course, a tall order for a computer game. It's a long journey to a true culture simulation. *Kingdoms of the Crystal Sea*, I hope, a few baby steps in the right direction."



**The Professor Is the Thief!**

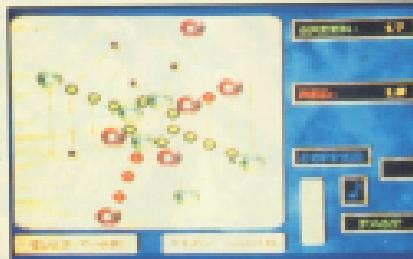
You have to beat the computer at *Boss*, which is a strange game involving marbles, a wooden board and lots of planning. The objective is to capture as many intersections on the board as possible — it's a game within a game. Failing to beat the computer means you get sent back to the beginning. However, you do get three attempts, and there's a timer mode.

Another of the tasks in *The Profits*, in this you need to place pairs of crystals in the Profits room, which causes them to produce light beams. These beams need to coincide with the mimic Cripo cube-like creatures, who amplify the beams as they recharge your suit of armour.

But the most complex part of the game is the marketplace, or rather, here you set the family budget, buy food, clothes, books and other materials essential for the family's survival. You must also set a price on your family's



Open up a little

A game of *Boss*

products, being careful not to undercut or overcharge other families. If you feel really daring, money can be invested in expeditions to find other communities. Success in this means new trade routes and a cash bonus for the

family.

From time to time you need to donate money to the Team. If you don't give enough cash you'll be banned from entry. Not a wise move considering most of the game centres around that little

BOSS

Incase the Team the passenger will in every direction, with some of the screens in almost complete darkness. Apart from your protective suit you're also armed with deadly plasma bolts. Providing you've been successful in the Detain the Crystalline appears from time to time showing you which path to take.

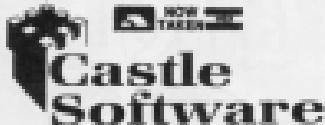
I don't think a game has made such an impression on me before. The graphics and the ideas behind them are really amazing. A combination of digitized landscapes, and carefully drawn hand-painted values have to be seen moving to be appreciated. Musically ADTC is something else. Programmer Bill Williamson (aka Chapparal) has done nothing short of creating a new music style that's so weird, distinctive and well-produced that the game seems to draw most of its feel from it. It's no good in fact that US Gold have included it on an audio cassette in the packaging.

Rights Of The Captain is an experience in itself. A not to be missed game which was designed just for the Amiga, and gives more than a hint of what the machine is truly capable of.

Mark Patterson

sound	87%
graphics	88%
usability	90%
flexibility	94%

95



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Curtain Command	20
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Antarctic	21
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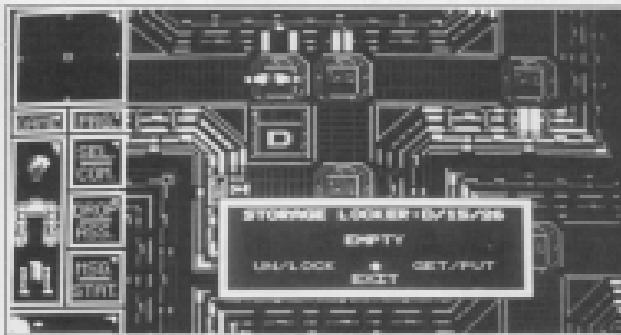
ANSWER

Figure 1. The four stages of the process.

[View details for this project](#)

卷之三

Volume 1



SCREEN SCENE

Alien and alien.

Equipment is easy enough, but as the game progresses more and more aliens appear. Even though they're unarmed, they'll reduce your energy just by touching a droid.

It's easy to locate the recharge points, computers and other useful objects, but keeping track of the droids isn't so simple. You can only direct one droid at a time, so should two be attacked you're really in trouble.

I didn't like this game at first, but after an hour I was hooked. Although First Contact does look like an arcade game it requires a lot more skill and brainpower than your average 'defeat-the-alien'

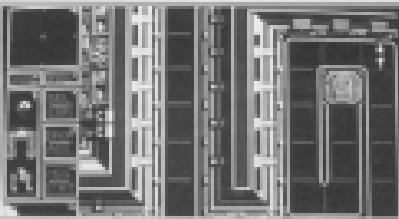
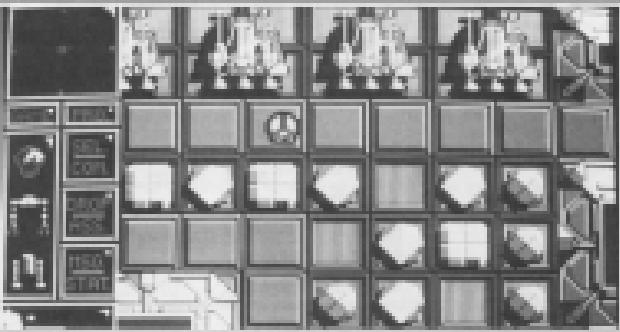
The droid zone.

FIRST CONTACT

not in the hands of one man, but these droids. And of course the alien who controls them.

First Contact is a strange mixture of arcade, strategy and programming. Decide in what you control the choice which robot an alien space vessel. Strategy is that you work out the best way to defeat the aliens. And the programming comes in when you write short routines for your robots.

The space vessel in question is divided up into four distinct levels, each accessible through a system of intergalactic. Although your aim is to kill the alien space station colonists, you need to repair the damage they leave behind them. Patching up damaged computers and



Power.

It's worth getting into if you fancy exercising your brain as well as your trigger finger.

Mark Patterson

The last frontier.

SOUND	78%
GRAPHICS	73%
PLAYABILITY	77%
LASTABILITY	81%

80%

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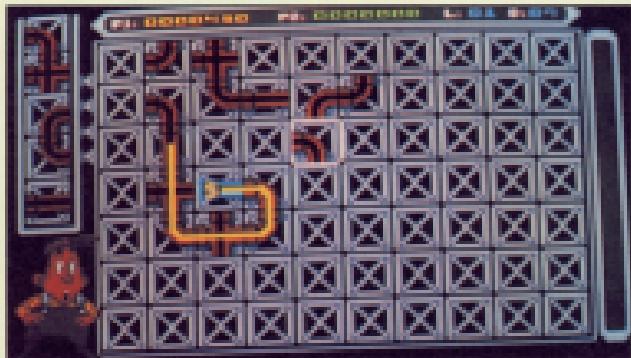
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SCREEN SCENE

More fun connected.



In its natural state, Pipe Mania has bad graphics, bad sound and handles any variation in a very simple gameplay — yet I love it. Pipe Mania works along the same theory that keeps Pac-Man and Space Invaders popular. A game doesn't have to have dazzling 3D graphics and an Afterburner soundtrack to be fun to play and addictive.

Annoyingly, Pipe Mania has very little to offer. The game is based around a grid, the main graphics being composed from the dozen or so different pieces of pipe that are placed within the squares on the grid.

The idea behind the game is simple. You, the plumber, within the set time limit, have to fit up a pipe in a particular length. Simple, is it not?

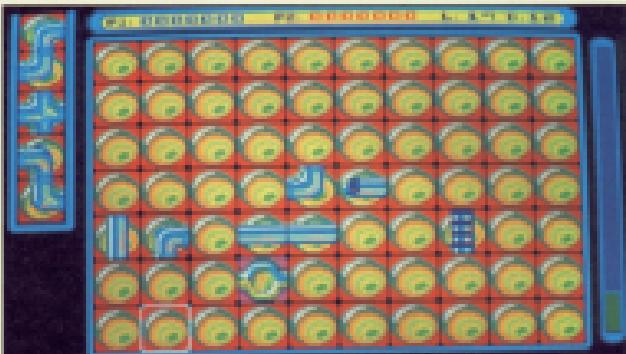
The only real problem is that you can only take the bit of piping at the bottom of your bag, and that's rarely the one you want. What you then do with that piece is your own business. You can lay it down elsewhere and try and link it up to something, or just drop it

PIPE MANIA



Technically there isn't much of a game in there, but I can see this easily collecting many of the fastest arcade conversions. It's just so addictive you won't have time to catch your breath.

Terry Gillam



Plumb like a pro, quickly, in Pipe Mania's top-notch gameplay.

and pick up the next piece. This second method isn't advised. It costs valuable points to buy lots of piping, so it's best to have a pretty good idea in your head as to how the pipe will run.

When the painfully short time

limit runs out and you don't have enough bits of pipe laid down the water starts to flow very, very slowly. You can still lay down piping, but don't take too long over it as the water will speed up quickly. And that's about the size of it.

SOUND	65%
GRAPHICS	64%
PLAYABILITY	93%
LASTABILITY	90%

83%

Empire
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DRAGONS BREATH

Should you go down to the woods today you're liable to be incinerated by a Dark Lord who's out to find the secret of immortality. And these are ruthless wicked lords. If they're just spending their time breeding dragons or burning down chunks of forest, they're trying to give the townfolk boils.

The secret of immortality is situated at the top of the mountain in the centre of the game map, and it's only accessible with a magic

salaman. This salaman is divided up into three pieces and scattered around the land.

Rather than play as dragonoids you take the part of one of the oppressive lords. There's no difference between them, bar physical features and names, so there's no advantage in playing any particular one. When this is over I was transformed into an enormous lot of green scaly flesh, the proud owner of a castle overlooking a desiccated desert.

Killing about my first day of business as a 'bad guy', with the aim of my pal Khan I successfully

wiped out a third of the population of the village of Kahn (a small Crossbowish backwater which deserved no better). Following up that daring move I moved a dragon egg to the hatchery (yes, I wanted an army). After purchasing some noxious chemicals from a travelling salaman I entered the alchemy room and found the essential spell book.

Spell ingredients fall into two main categories: directors and effectors. A director determines the target and the effector decides the effect. All the ingredients perform different tasks. The whole

game away.

Palace
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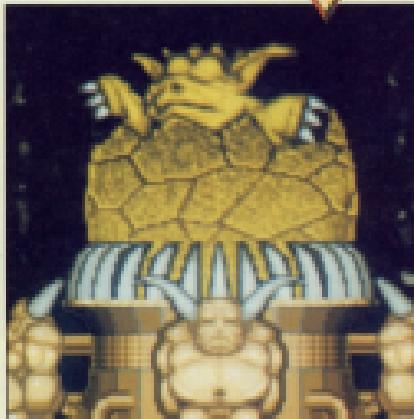




AMIGA

SCREEN
SCENE

Alix, a white baby dragon.



process is extremely complicated, with different applications, heating, transposing and several tables in the manual which need to be followed over.

Several hours later and I came up with a potion designed to change my dragon into a sleek killing machine. And transformed it was, super strong and super fit. Unfortunately I also managed to completely break what intelligence he had, so the next half hour was spent working on a spell that would let him remember his ABC's.

I took those months for my new dragon to hatch, and respectfully I named him Max after the fil. And, thanks to the wonders of science, I mutated him into a deadly dragon.

Alix, your Pet... .

REATH

Dragon Felsor is Dead





For solar power, well situated with large gardens, per central housing and garage.



Tale shelf

(the dragon, not the Bob) who was not good at anything.

Everything went against him, and pretty soon I'd run out of cash, and magic ingredients.

and dragons. In fact my performance was so poor I was too it was game over time. Then you get, I was never cut out for this overhead stuff.

Dragon's Breath is a complex game. Throughout the game all the villages and towns are constantly at war with each other, while you conquer a few yourself. As some get wiped out, new villages appear, so the map is permanently changing. Another well constructed feature is the traps. An almost infinite combination are made available to you, and the ability to reset them out on villages helps no end.

Predominantly an isometric controlled strategy, the game has a

feature which allows you to maneuver your dragons when you get on land. This opens up to a Dragon Ball style arcade game, which I must say is pretty cool. Several lasers and wind effects mesh the excellent graphics, giving a great overall feel and depth to the game.

Dragon's Breath is excellent, perfect for people who enjoy nothing more than indulging in a spot of casual gaming.

Mark Patterson

Mobile review:



Master the matching puzzle.



SCOOPED	88%
GRAPHICS	88%
LASTABILITY	93%
PLAYABILITY	90%

91

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ROTOR

In the future the warlike race is a thing of the past, with interplayment running like wild hairy Weevils thin on the ground. Two social classes exist: the workers and the Roto-Riders.

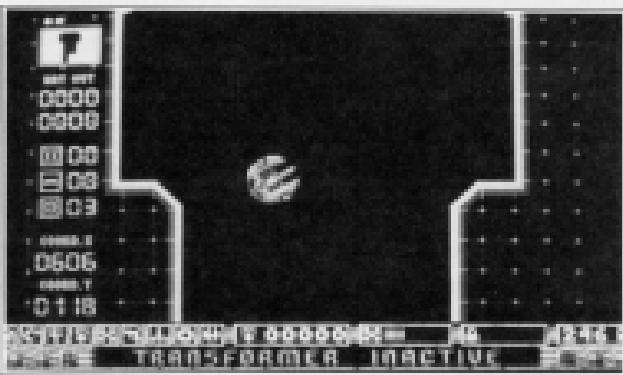
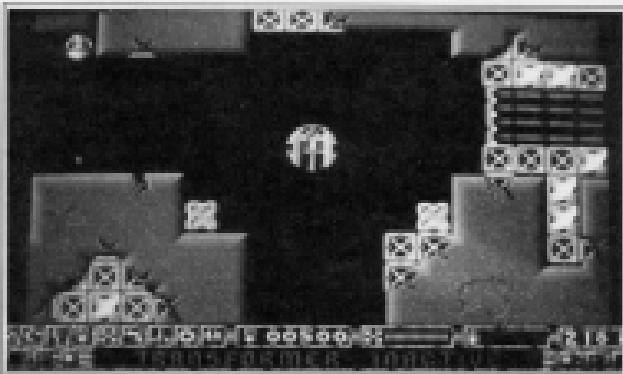
The job of the Roto-Hoppers is to maintain an infiltration force behind enemy lines and make use of enemy resources. All of which is a pretty long-winded excuse for playing *Rotor*.

As a trainee you must prove your ability in the maintenance and combat simulations. Once you have done this you will be given a password to allow you to enter the battle section. Each battle class consists of three levels of varying size and you must earn enough prestige units before being allowed into the next battle class. You earn units by shooting enemy emplacements and containers, from containers you can pick up which can be used to buy add-ons for your ship.

If, like me, you're one of those people who loved *Rotor* on the 3D then *Rotor* undoubtedly has some appeal — though its hardly the first game to appear for the Amiga.

An unusual control system (mostly on the joystick) allows the player to get straight into the game.

More of the game's features are revealed as you progress preventing the game from becoming boring. Tie the computer down to



cause the game has a high frustration factor, when you've built up a high score one crash can lose the lot.

The graphics are fairly simple but ideal for their purposes. Each battle class has different backdrops (except for enemies) which helps to keep things interesting.

All the shoot-up sounds you might expect are present in more than ample supply. *Rotor* also includes a veritable symphony of nice music.

Rotor is well presented, and has a high level of add-onness. It doesn't offer much that's new, but I have a weakness for this kind of

game. You should get a copy if you share my feelings.

Mark Malinswood

Arcana
Price: £19.99

SOUND	75%
GRAPHICS	79%
PLAYABILITY	82%
LASTABILITY	89%

78%

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SCREEN SCENE



A rather unusual order.

TYPHOON THOMPSON



In a pale, funny, slightly giddily addictive, all round nice game, written by many accolades, the ST version couldn't put a foot wrong. Typhoon Thompson and the Amiga will surely go the same way.

The opening sequence shows Thompson being dumped unceremoniously out of a space craft and onto a Jet-Blad. His mission is to find a kidnapped child. From out of nowhere two mysterious agent guardians appear, give him a mysterious power and a few orders then vanish.

The object of the game is to collect four items from the Space Guardians who will then help you to recover the lost child. But first you have to find a dagger which is stored inside the white treasury dome. Naturally there's a catch.



Just add zip.

Back of the surrounding islands remains Beta Sontes and their subversive craft. Before the dagger can be removed from the dome these need to be dealt with. Removing the Sontes from the island is easy enough, just let loose a laser beam to zap them up. When that starts butting around it's just a matter of zapping them off, but that's not quite the end of it.

Once a Sontes ship's been collected the creatures begin butting around in the ocean. Then it's just a matter of gathering the

Spikes up into a pack before they regain consciousness. After each one has been collected a rather annoyed little creature emerges from the treasury dome, juts around, goes back inside and gives up the object he's guarding.

Probably the most insanity inflicting thing about Typhoon Thompson is the way the Jet-Blad is controlled. Mouse pals, it requires a combination of left-right pals, buttons and lots of concentration. It's one of those skills which develop slowly, but it will take a long time to master.

Typhoon Thompson features several short sequences outlining the plot of the game, as well as a dazzling amount of different movements executed by the Jet-Blad and its pilot. Some boasting sound effects are mingled with some that are slightly more pleasant. My only worry concerns the feasibility of the game. I'd almost completed the third level after only a couple of hours, and I have a sneaky suspicion that there are only five in total.

Life jackets aside, Typhoon Thompson is a great little game that deserves all the credit it gets.

Mark Patterson

**Domark
Broderbund
Price: £19.99**



SOUND	75%
GRAPHICS	80%
PLAYABILITY	85%
LASTABILITY	82%

86%



Floating down from the C-130.

M

A only experience of Vietnam to date has been "Mission: Honor of Duty" and a crash course in the later parts of the game from my good mate Len. I don't know much else, except that Americans can't seem to make up their minds whether they're anguished about losing the war or guilty about entering it.

Lost Planet follows the story of platoon sergeant Weaver and his six men, all of whom have survived a helicopter crash behind



Above — Fully decked. It's time to return to Purple Heart.

Left — Walking through the Mekong Delta. The war is still in action.

Right — It's enough, though not yet. And there's a time to both of that?

Below — Ambushes are hell. Sit low, dig in, stick your gun and fire.



...and you'll be surprised how far you can see.

Ocean
Price: £24.99



SCREEN SCENE

empty trees. Chosen's game has a cast of imaginary characters and a plot about an adventure at a "Peace Academy" film.

Resources are limited. You have a dozen or so grenades, a couple of hundred rounds of ammo, and twenty-one food. To make things worse you need to guide the player through fifty-eight miles of dangerous territory in order to reach a friendly base. Your course is plotted on a rather simple map. A detailed report on the surrounding area can be gained by sending out a scout,

although he risks bumping into Vietcong patrols.

Invariably you and your many men come under fire, causing the game to wait as it loads in an arcade sequence. You find yourself hidden behind a wall avoiding a hail of bullets, and every now and then, should you feel the need to, you pop up, fire off a few shots or lob a grenade or two then seek back under cover again.

The GIs in this game don't have many weapons. When supplies are running short it pays to raid a village. Some are friendly

but if you are not sure investigate its chief. You can be nice or you can be mean, just talk, or he'll blow his hand. If you're not getting anywhere you can execute a villager. If you're in a really nasty mood, you can lay waste to the village. This highly questionable option is like something from *Apocalypse Now* — but it hardly does wonders for your men's morale.

Although it jumps on the Chinese-Jewish bandwagon, *Lost Patrol* misses the mark. As a compilation of solo games it scores OK, but as a Vietnam war game it's friendly on education.

All the individual sections are good fun to play. The graphics are tidy but unfortunately aren't as impressive as the early games led us to believe. A weak sounding, but catchy, semi-teaching tune plays throughout, only interrupted by bursts of gunfire and the occasional scream.

Lost Patrol is not what I had originally expected. Instead of a hobbily assembled, well-plotted strategy it's turned just a string of arcade sequences. Despite this disappointment *Lost Patrol* is a pretty good excuse for a romp through the Vietnamese countryside, and it does provide some genuine entertainment.

Mark Patterson

LOST PATROL



Trudging through the deadly brush.

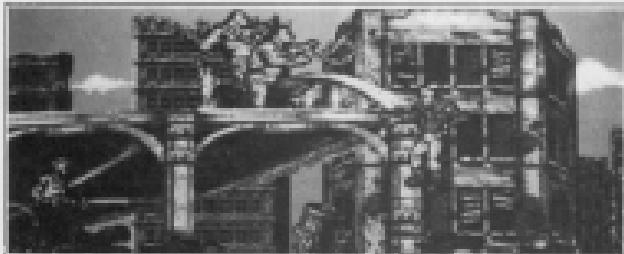


For more info:

SOUND	78%
GRAPHICS	84%
PLAYABILITY	78%
LASTABILITY	86%

83%

SCREEN SCENE



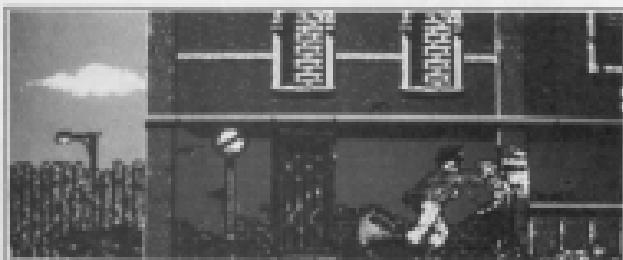
Netherworlds

This is the story of one man's fight against a cold and unfriendly civilization. All traces of modern social etiquette and moral evolution have disappeared. The massive steel and cement jungles of the lost world have become home to a barbaric and violent breed of street gangs and thugs. This is the world after a nuclear war, a world where no man is safe from his own brother.

Human beings are particularly versatile creatures, able to adapt easily to their chosen environment. At except one particular human, Jonathan Rogers, known to his friends as Jungle Rodgers. And who can blame him?

Jonathan doesn't want to stay in abandoned Manhattan, since it's one of the worst 10 cities after the war. He only escape route is via a launch pad set off by the right of the screen, where he can escape to the outer colonies and the free from all the hassle of existing in an average computer beat em up.

Of course, to get to this nuclear free haven — a sort of Hockney-on-Thames — he has to fight his way through the obligatory billions of screens screeching left to right, punching and kicking every living thing that comes into view. Just for a change, there are more



AFTER THE WAR

things to kill than the usual collection of muscle-bound skinheads with shotguns. There's the odd robot dog or two racing around, not to mention the thousands of rats and muggers that race underground. True够。

This sort of game has been done to death, and the real problem is that it just isn't getting any better. After seeing a dozen or so of these things, you begin to wonder if the term 'perfect' actually means anything. Only in a perfect world, it seems.

Gamplay is always an important factor, but maybe not to the

programmers of this little baby. Or, so using a key on the keyboard as a second fire button isn't unheard of, but it is usually the space bar, not something as tally as the left trigger key. It's this process of having to press at the fire button and swinging utility at the keyboard whilst trying to hold the joystick in a position that really makes off After the War. That plus the fact that the controls are amazingly unresponsive anyway. Come on, this is supposed to be an action game!

Visually this is very reminiscent of Manhattan Dealer. Large

screens are all very well, but animation is also a major part of making a game look good. Two frame animation does not give this game an arcade quality feel, and as for the shot, almost instantly almost rapid effects, well, they don't really add any visual character to the game. In fact, After the War doesn't have any character.

Terry Gilliam

Dynamic
Price: £19.95

SOUND	81%
GRAPHICS	69%
PLAYABILITY	68%
LASTABILITY	65%

63%



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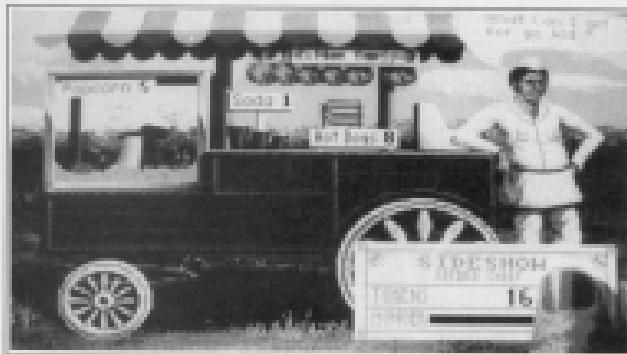
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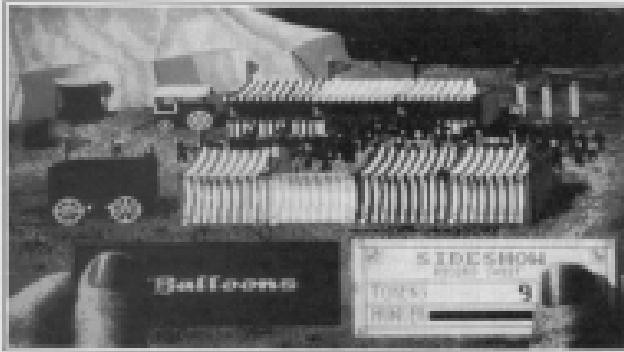
WHILE STOCKS LAST!

SCREEN SCENE



Master Brain satisfactorily, via the day and the night phases mode.

SIDESHOW



What next Mark?

Actionware
Price: £24.95

Given the colour and variety found in previous acts it's hardly surprising their appeal in games is so strong. Sideshow is Actionware's latest release for the Amiga. All the fun of the fair is guaranteed as you wander round eight different acts and into the food stand.

Buy your tickets and choose your booth, though to start with you only have enough to play at

Balloons or Balls. In the former you must find a hidden pattern behind the balloons, whilst the latter has you shooting green beans. If you do well in these you win enough tickets to visit the other sideshows which include knife throwing, a strength test, a shooting range, a very strange clock shoot game, a dark tank and the haunted hut.

All the games are played using either a mouse or a light gun and all require you to shoot at some-

thing. A really nice IP bonus feature is that you can digitise a face and give it to the character in the dark tank. Every game is very playable, mainly because of the presentation and its simplicity, but be warned, they can quickly become tiring.

After all that's going on you get packed and after a bit you have to visit the food stand. This is an annoying and frustrating phase of Sideshow that must be endured after playing a few hours.

Sideshow is graphically excellent. Large, well defined characters, excellent animation and presentation stand in all games. Colour is used to good effect and a huge variety of graphics help to keep the player interested.

The sound is of similar quality with plenty of music and digitised effects to liven your bugs with.

Actionware have obviously put a lot of work into Sideshow but it is let down by the simplicity of the games and the pointless need to visit the food stand.

Mark Madewax

SCORING

88%

GRAPHICS

94%

PLAYABILITY

64%

USABILITY

64%

71%
%

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WARHEAD

I told you that 'Warhead' was a space-themed shooting adventure with dozens of missions, you could be forgiven for saying you've seen it all before. If I then went on to tell you that the game is played from a first-person perspective from the cockpit of your spaceship, with the outside world being represented, for the most part, by solid vector graphics, you'd be perfectly within your rights to stomp the floor in my face, if I then followed up with the police on harassment and told you that it offered realism to a degree that none of its predecessors had ever dreamed of reaching, you might just give it a chance.

Parthead is little short of amazing in all respects, from the ear-bending sound effects, right through to the tiny little rocket thrust made by other ships, it's superb ...

The plot is very simple. You're a sort of space-bound security guard, who has to venture out on missions over a period of time, with the ultimate aim of stopping a giant alien invasion upon our solar



system. All the missions are linked by a main plot, with lots of little subplots, and one thing you must always remember is that your actions on the mission you are currently undertaking could have serious repercussions in the later stages.

Flying the ship is a lesson in aerodynamics in itself. In space there is no gravity and no friction, so flying the craft is a little like playing Thrust, except without any gravity and in three dimensions. You only slow down or stop if you make yourself slow or stop. Once you've started travelling in a certain direction and speed, you keep to those figures until you change them. I won't lie, this method of control is very difficult indeed, and takes a lot of practice to get used to, but this doesn't even begin to harm the playability. Remember that?

The autopilot makes life a lot easier for you. There are ten of them, each with a specific mis-

sion function, from driving the ship very slowly to a designated point through to just pointing the ship in the right direction, but not necessary fast. Everything in the game follows this turn and thrust rule, and the attention to detail is amazing, even something as small as a missile rotates and juts its little engines to change course. How many sleepless nights went into this little project I wonder?

However many it was, it paid off, just on the graphics. The game is nothing short of visually stunning. It isn't sprite based and it isn't solid vector based (I would use the term 'filled vector' but it seems to really annoy Edlyn Williams, the programmer). Basically sprites are used where sprites look better than vectors and vice versa. All the ships are vector based so that they can move quickly and look good. Things like explosions and stars, however, don't really move that much, so



sprites are used because, in the two instances here, they look better. Speaking of the plentiful, unlike all other games I could mention, the shield doesn't move at all, and why should it? After all, you are travelling negligible distances across the solar system. To give some feeling of movement to the game you can switch on movement polar which activates the starters in time, giving you some kind of clue as to what direction you're moving in.

'Warhead' also excels in the important playability category. There is at least thirty-five missions, stacks of different weapons, and many different ways of going about your tasks. The cast of characters, both bad and good, are helped off by a guy called the Narrator, who pops up throughout to give you as much grit as possible.

'Warhead' is probably the best word to sum up 'Warhead'. Many because it is.

Tony Gillies

GRAPHICS	98%
PLAYABILITY	90%
LASTABILITY	94%
	93%

Activision
Price: £24.99



Lined up for the parade.



And here's the village this week.



Rainbow Arts
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CONQUER

AMIGA

SCREEN SCENE



is it? ... g is it? doesn't it? Pretty Music like the Anthemoids were, and it plays like it too. ...

Conqueror comes from the same team which produced War and War II, former classic titles with my first impressions weren't too good. Unpolished and overly user-friendly, I thought, but then I saw the impressive racing hand-on the option screen.

As in real life, tanks aren't easy to control. These in Conqueror are

no exception, requiring two pairs of hands on a computer-controlled open maze. Use either two joysticks to control the right and left tracks, with the computer as your gunner, or drive the tank with one joystick with an automatic gunner or vice-versa.

Conqueror features three sub-games: Arcade, Attrition, and Strategy. Arcade is just a matter of racing round the landscape blindingly fast, everything which has tracks. Attrition has you in command of a platoon of four tanks, one under your direct command,

the rest taking orders, as you fight against enemy forces.

Strategy is the most complex component. You and your own computer opponent are allocated 3000 points to spend on tanks, then they're placed on the battle field. The most enemy tanks you destroy earn more points per user, so if you're doing well you can actually build a private army. Later on you get to use regular planes and call in artillery fire to help take the enemy down.

The battlefield is made up of a 3D patchwork of graphics, per-

fecting a fast, colourful landscape containing roads, rivers, houses and trees — and that's not forgetting enemy tanks. Considerable follows of smoke and fire ruined buildings and burnt-out tanks which help to add realism.

The enemy tanks have their favourite strategies: they sneak up to you, set off a city whilst you run away, or park in the top of a hill and catch you unawares as you roll past. All these you have to run away from — especially when faced by a tank which has been built like the side of a house. And the computer uses faster tanks.

There are three countries involved: Germany, Russia and America. The setting is around 1944, so the tank isn't too modern, though the ten tank features are certainly individual. I opted for commanding a German King Tiger. It's big and powerfully armed.

Conqueror is a beautiful game with nicely-coloured graphics and nicely-detailed sprites. The three games give you scope — from shooting off to mounting a well-thought out campaign. Ultimately the computer always wins battles, but it's nice to not let go at the early stage.

A perfect romp around Europe. Looked up in nearly ten of them, you're impervious to the census, and most of the opposition. Definitely a tanking success.

Mark Patterson

CONQUEROR

SOUND	78%
GRAPHICS	90%
LASTABILITY	92%
PLAYABILITY	90%

91%

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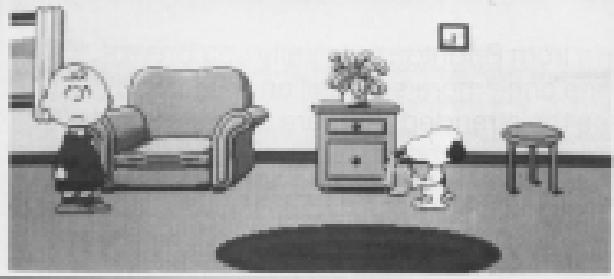
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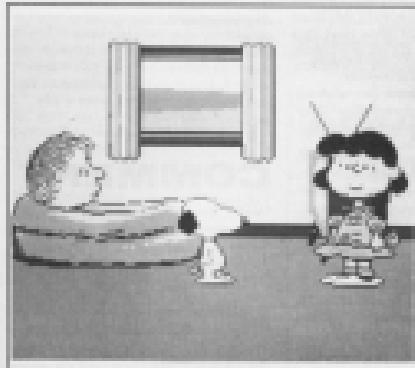


AMIGA

SCREEN SCENE

Charlie doesn't want to play

SNOOPY



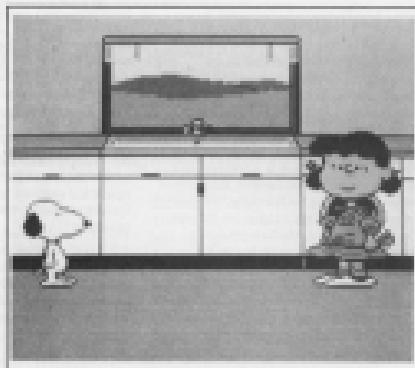
Here she is, it's Lucy

B

Whether it's not, Snoopy has been around for over fifty years, adoring cartoon books, TV channels, lunch

boxes, and just about anything else. A humoured bright cartoon appears on [or in, along with his old pals from the cartoon show 'Peanuts', Snoopy has taken a break from the small screen to emerge as the Edge's latest release.

The game follows one of the favoured Peanuts plots. Linus (one of Snoopy's mates) has lost his security blanket, although this time it's a nervous beagle at the verge of wagging our complete. In the case of most dogs (unless, The United Dogs, Beagle and they would bark, get someone to fetch them, rescue a baby violin and then return home with the blankey to rapturous applause and a load



Back in the land of profit

of Pet Snoopy on the other hand, slow game, though it is meant to be taken at a leisurely pace.

Though not directed towards youngsters, this is the area where I will find most of its fans. Definitely not for older kids or those who are partial to a square game of Alien Invasion/Jurassic Death. Having said that Snoopy's appeal is limited, and, with a small amount of brain power, fairly easy to solve.

Mark Patterson

The Edge
Price: £24.99

MUSIC	75%
GRAPHICS	88%
PLAYABILITY	87%
LASTABILITY	60%

65%



town in from Brighton on a salty sea breeze, KC's helpline once more sets sail on its voyage to rescue the stranded. And are they grateful for Keith's mercies, those stricken? By Jovel As usual they are, all bar one lone voice from Down Under.

SHARD OF INOWAR

The Shard of Inowar was the spot Philip Bowden reached in January, and it certainly looks up to his name! Philip found himself resting there, with very little else to do. M. PEERS OF GORCOS, owner of the shard? "You need to open the gateway a bit more," he suggested. So try this: KELA CHAGHAK, DIFER, TELEGRAPH PLACE, SW1W 8EP, ENGLAND. INOWAR IS STONE, INOWAR IS STONE.

UNINVITED

Ross McCullough of Perth in Western Australia, is being scared stiff by a ghost in the hills! In grounds, and he feels most too comfortable in the company of a ghost he has come across, millions. Is anyone able to offer a hand to his courage?

JOHNTIVITY

"I think that the voice is a real warning, because I presented further into it without anything happening," writes Robert Schubert of Vienna. Robert also has news of visitors for Genghis-whoever, who was trying to learn what culture may last based from him. "You must say IT HAS A PUPPIE to speak to the off..."

Folksy is in the town of Zor, in the third game, and now needs help.

Blossom! No matter which ship he takes he gets attacked. "I think I must find out the name of another captain in towns, but where?"

LEGEND OF THE SWORD

Klaus Conrad is making sluggish progress in this game, in account of the result! How do you kill the mad rooster? And where is the High Land's skull?

MADAC MANSION

Giles and Trevor Allman from Auckland, New Zealand, make a good combination when playing adventures. They have sent some much-needed help for Robert Crickshanks, playing Ultima III (see adventure check). But now this clever pair seek a pair of combinations themselves: they would like to know the combinations for the safe, and for the door to the chemistry laboratory. Oh, and the whereabouts of the keys for the medicine-cabinet, and the drivers to the photography room, just for good measure!

ZAK MCKRAKEN

Steve's Matthew Brandon from Chelmsford, Australia, with the knowledge on Mortian lockables. "The entrance made by the girl is all but

unbreakable. All I know is that the large gold key has circled, and you cannot open the pyramid door with it. Try waiting until Zak's on Mars, and then get him to use the Ruby Pin sign..."

IPACHE CHIP BALANCE

Where is it - the Paul? That's what Daniel Jackson of Auckland wants to know. He's completed all the combinations that the clerk has to offer, but he still cannot find the pool.

If you have a problem, can help a distressed adventurer, or have something about the world of adventure you want to get off your chest, write to me at: C1, The Valley, 28-32 Farringdon Lane, London EC1R 3AU. I'll get back to you as soon as I can.

COMMENT

"Make 'The Valley bigger'" is the very brain many readers. Here's one of them:

W. The Valley is much too small, and only one adventure review a month is wasted energy. Tell the Ed. that Valley should be at least as big as Play To Win. But "No, 'In Town,' you can't escape the other half of the map!" Mortian lockables, Steve Jackson Games

Campbell's Comment: But what should we fill it with? You remember when there were more adventures released each month than we could

INTO THE

V
A
Y

cover in CIV? Things are different now. There's fewer adventures, but they are far bigger and more expensive. The answer to your question is a question: how can more games be reviewed than are released? And to be fair, you do get free reviews, each time there are two games in review.

* Can we see a few more 64 adventures reviewed in *The Valley* in 1992?

M. Farris,
Gorton, Manchester

Campbell's Comment: Well, there's one major adventure that was released for the 64 and not for the Amiga during 1991. It's *There Is a Choice of Both* and it's, naturally, the most unreviewed version. *Amiga*, in the one covered, with details of availability of other versions, as in *AmigaWorld*, for example. Talking of availability ...

* I very much enjoy reading your magazine, and find it very informative apart from one thing: I wish that when you publish reviews for games you'd say which computer the game is played on, and whether on-disk or also cassette. Sometimes I read the review and think — that sounds like a good game and I'd like to buy it, but even if I've seen a review in the past I can never remember if it was appropriate for my computer or not!

Yvonne Cooper
Harold Hill, Essex

Campbell's Comment: Well, what do you think, Valley readers? Is this a good idea just to let us not put into practice? Or is the answer to buy both a 64 with drives and an Amiga, and just go cassetted buy the game anyway ... ?

* We are three adventure freaks and we're searching for other adventure freaks. We own an Amiga, and our favorite company is Infocom. Under Wolfgang, Gerhard, Peter, Gernot Schindler, *Computerzeitschrift 3d A*, 2700 FR, Stuttgart, Austria.

Campbell's Comment: Well, there's the address, folks. Why not put pen to paper and let them know there are others out there, same here?

* I was horrified to discover a portion of my last letter published (as I had thought) was confidential, and GIGI still hasn't had a reply to my request for help in *Chronos Quest*. Much as *Dungeon Quest*, I still need help with *Dungeon Quest* but have visited the other sites — no thanks to you and your friendly magazine (what a spoilt brat!); As for your smartass comment that I shouldn't be reading other magazines — I find those much more informative and helpful.

John Mason,
Auckland, New Zealand.

P.S. So much for getting back to me.

Campbell's Comment: Sorry I'm slow, but just that did get back to you, didn't I? Even if it wasn't with the answers you sought? Unfortunately your second letter was to have been printed as a correction to your first letter, which did not get printed, but which I had thought was going to be. If you get what I mean. Worse still, your fees for help were omitted from the same column (*General Info*), hence my clueless

bertherading to help you there's no stopping him and his busy little arsehole. Just one more thing, you'd never believe how incredibly odd and wacky a true adventure would be for you deserve the other magazine you read.

Just occasionally we do get things right, in this case, a problem with *Castle of Trevor* ...

* ... I'd just like to thank you for getting back to me so soon. Really fantastic. So thanks for the help, and keep up the great work helping us little bewildered beginners.

Karen Russell
Lat 2000
Challenger's Read
St. Clair, NSW 2338, Australia.

Campbell's Comment: Has anyone out there got a spare copy of *Castle of Trevor* that looks that they could send to Karen? I can't afford the postage myself — I lost the last

There's a lesson against which gives you a whole month's sharing which is written in red. Make it though, make it controversial, make it though, providing random, you're Helen Moore (Ed).

Or could I send mine if payable to Mr. K. Campbell

ADVENTURE CLUES

With help from Glen and Trevor Allison, Richard Bowles, and Robert Schreiber.

HARRY'S TAIR

The eye of the Mad God is found in the third level of the catacombs after the copies of King Arthur. Get it by killing the spectre that guards them. The answer to the Master Sorcerer's riddle is VAMPIRE.

ULTIMA III

Tell ULTIMA III at the giant snake statue Castle Death. You must pass the mark of the snakes for this to work.

Up north from Castle Britain once you have reached the mountains, Gwynant and the islands to the north have the

lantern. Take the boat and go into the workshop to get Ambrosia.

JERICHO

The names must be read from right to left. Say JERICHO to enter the storage room.

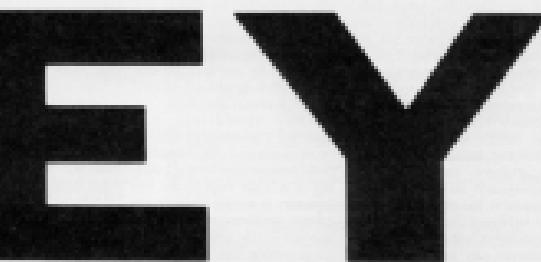
CHICAGO

Speak to the clown — he's helpful father.

Become a high-slope walker — but kill the chest first!

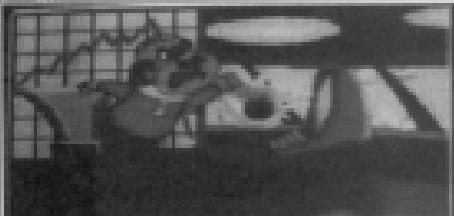
THE PAWN

There are two locked doors that key you possess, yet can only open one of them. You must see the devil before you can kill them.



INTO THE

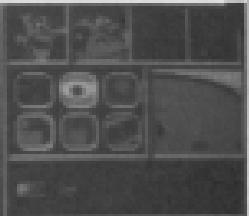
VALLEY



The game takes you into Spacely's office.

There you'll find what's the idea of this, futuristic Spacely fellow?

You will investigate a book at a grandiose library, and our guides are going down the spine.



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attractions in the light of its fading popularity.

The game is played entirely by mouse, using six commands: INVENTORY, LOOK, GET, OPEN, CLOSE and GIVE. These are supplemented by an unpredictable actions described in text, which vary according to the current situation. Moreover, as well as by using the CD keys, can be effected by clicking on each on a road map of the current location. Objects can be taken by dragging them out of the picture or a container window, and dropping them into an inventory window.

This adventure system is not unlike the Zeta-Vi system, but it has the feel of being older, and certainly response times between locations is quick enough to prevent play from becoming tiresome. The graphics have animation and accompanying sound — the title theme is a superb example of digitised music. An added touch is that if the player is inactive for a few minutes, the screen starts drawing pretty patterns until the mouse is again clicked, when the screen refreshes and play resumes.

The task returned as a result of the player's commands results in a storylike narration, and the story can end fairly abruptly, albeit happily, if the 'wrong' commands are entered. But there are real possibilities too of a fairly straightforward narrative. As in the Zeta-Vi type games, however, these show the adventure system as being frustratingly restrictive in allowing imaginative attempts at solutions.

All in all, a pleasure for the hardened adventurer, but ideal for the beginner or someone who fancies an easy ride for a change. Hopefully there is an offering that will recruit more enthusiasts to adventure playing.

THE JETSONS

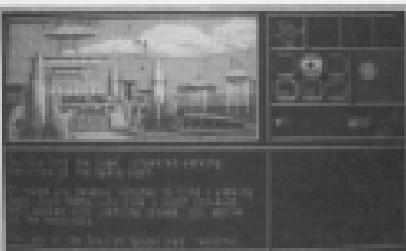
Microllusions

Amiga

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For anyone who can't remember, The Jetsons were a futuristic version of the Pleistocene family created by Hanna-Barbera Productions. They live in a city where the ground maps pastured by giant goats, and have all the latest futuristic gadgets, plus plenty that haven't even been invented yet. The family live with their dog Astro, keep the robot maid and Dilys, a robotic vacuum cleaner pet. And after all this time they're making their debut as a computer game.

George Jetson overworks, his supervisor has fired him. Already he's late for work, and he hasn't even got up yet. Rushing around his skippled apartment, he gathers the necessary belongings, and heads to the Spacely building in his flying car. The boss, Mr. Spacely is not amused, and if George can just manage to



get enough and talk himself out of trouble, he just might keep his job.

The price tag will have to pay is a trip to Robotopia, a planet inhabited by sentient robots, where Spacely runs a leisure resort. It seems that the entire tourist operation, and Spacely's investment with it, is threatened by massive pollution, caused by the building of a huge wall round the resort. It seems there is an endemic problem amongst the robots — the architects are constructing the wall, while

the immigrant robots just as rapidly dismantle it at the other end. All this activity is giving rise to ads and signs which is spoiling the otherwise idyllic environment of the leisure centre.

George's task is to clear things up before the arrival of an important group of businessmen who are to decide the fate of the tourist

GRAPHICS: 90%
PLAYABILITY: 85%
PUZZLABILITY: 57%

81%

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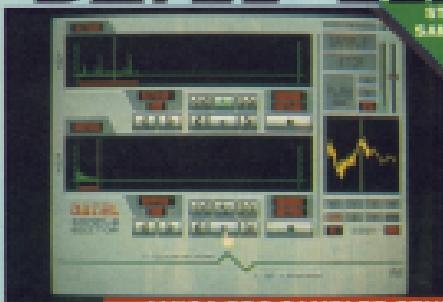
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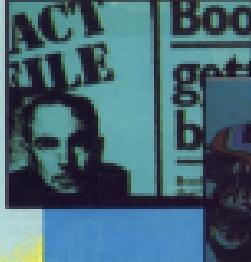
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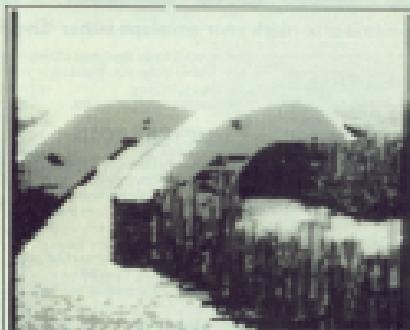
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INTO THE

VALLEY



DEMON'S TOMB

Melbourne House/Silhouette Software Amiga
Price: £24.99

Melbourne House's latest adventure is a tale of dark deeds and wrongdoings in a murky, mythological setting. As Richard Lyon, son of a famous archaeologist, you must rescue your father's collection and work out the whereabouts of the now-dead renowned cult priest.

Demon's Tomb is presented in one of the most breath-

abreath-taking systems I have seen. A text adventure with graphics which are artistically drawn, and which display an inset picture occupying about a quarter of the screen area. These are accompanied by a caption relating to their content in the game.

Commands can either be typed direct from the keyboard or selected from a menu-style system using the mouse. What size and format can be changed, as can the foreground and background colours of both the text area and the menu. You can even have a two-colour text display.

Other easy-to-play features include an advanced parser

that will try and anticipate the end of an unfinished sentence, commands like UNDO, REVERSE and ROTATE as well as the usual disk save and load, plus a few colour and user-defined screens. This enables the player to substitute an abbreviation for a frequently used command. For example, after entering DECODE, id = EXPLORATION, using the letters ID alone will save the player typing it in the whole word.

Help is discreetly built into the game, using a THINK ABOUT command. Sometimes, this seems far less like 'thinking' than using the word HELP; for it encourages the player to think about what he's doing.

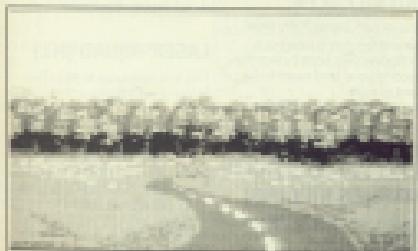
The system allows you to adjust the mode of play to the player's taste. There is even a parity button that clears the screen and displays the ASCII prompt for those who play the game at work. When in parity mode, any text entered will elicit the response: 'This machine is busy — do not



touch?'

The only flaw in the game that I came across was when I commanded Richard's dog Sack to fetch the pallion of the professor's dead body, and he obligingly picked it up in his mouth. Hmmm ... yes, well every adventure has its silly moments, doesn't it?

If Demon's Tomb is a light-hearted adventure ideally suited to the beginner, there are some more deadly problems. With plenty of atmosphere, this is for the more experienced adventurer to get his teeth into.



GRAPHICS: 82%
PLAYABILITY: 88%
PUZZLEABILITY: 87%

85%

HELPLINE

Remember to mark your envelope either 'Enquiries' or with the correct response code.

ENQUIRIES

H.A.T.E.

Could anyone help me with a cheat mode for H.A.T.E. on the Amiga?

D. C. Moore, Kings Lynn, PI

DIZZY

I am very much stuck on a game called 'Treasure Island Dizzy'. I have heard that there is a cheat mode. Could anyone tell me what it is. I would be very grateful.

Steve Miller, Crowthorne, PI2

IMPOSSIBLE

MISSION 2

It's meeee says it all. I have Impossible Mission 2 (Amiga version) and find it quite impossible to make it through two missions without my time running out. That's why I'm writing. If anyone out there has a handy trick to stop the timer on IM2 it would be much appreciated.

Philip Kinn, PI3

STRIDER

Could someone please tell me how to get past the first level of Strider. I can get far as the little less than three hours but can't get any further.

Danish Khalid, Dublin, PI4

AMEGAS

I have just bought an Amiga Box-pack and I am hooked on Amegas but I cannot get to level 21. If anyone has any tips or cheats, please send them in before I go nuts.

Please,

S. Lovensborg, France, PI5

SUPER WONDERBOY

I would be grateful for any help on this game. An infinite lives power would be much appreciated, as it is the final levels which always sends my

character to the great silicon valley in the sky. Thankyou.

Andy Phung,
Western Australia, PI6

VICTORY ROAD

Recently I bought a game called 'Victory Road'. I cannot pass through the first stage especially going into the wall to meet this situation. I have block-mapped a few stages of the CD but I could not find any cheat codes. I would be grateful if someone can help me.

Christina, Singapore, PI7

ALTERED BEAST

Can any of you help out here? I have an infuriating problem with 'Altered Beast'. Level five is the culprit which happens to be an extremely difficult level and I just can't get past it. Altered Beast doesn't let you go back to previous levels. Any tips, power-ups, cheat-codes would be much appreciated.

James Keel, Avon, PI8

GOHULS AND GHOSTS

Has anyone got any help for this great game? I get on for an hour or so of the second level and then the guardian traps me. I need to want to see what the later levels look like. Please help.

Bob Hargrove,
London, PI9

SWORDS OF TWILIGHT

I really need some help with Swords of Twilight. I'm absolutely hopeless at it. Being a real grumpy sod doesn't help either. So if you've got anything at all on the game could you please let me know? Gosp Moxey,
W. Germany, PI10

INTERPHASE

I'm really frustrated out over this. I'm up to the third level and cannot work out the correct

way to get the girl through the complex. It's got to be pretty obvious but I've lost my touch on her.

Don Kemp,
Newcastle, PI11

XENOPHOBE

A pod is needed urgently for this. Every time I look like getting somewhere I get wiped out. I need help fast.

Roger Coates,
Plymouth, PI12

DRAGON SPIRIT

This is one-time I found the computer version harder than the arcade machine. Anybody knows a cheat mode? I wouldn't be surprised if it's there.

John Whittaker,
Lancaster, PI13

OP THUNDERBOLT

Could somebody please give me some help with this game? A pod or cheat or cheat for infinite lives would be most appreciated.

See Whittaker,
Lancaster, PI14

X-OUT

I'm stuck. This is one mega hard game and I can't get anywhere. Any help what so ever will be more than well received. And can anyone help with Battle Squadron?

John Simpson,
Leeds, PI15

SUPER PUFFY

I have had Super Puffy from almost the day it came out. Unfortunately I can't clear the second level and need to be given a power.

Phil Griffiths, Cardiff, PI16

RESPONSES

KORONIS RIFT (H8)

Koronis Rift being for infinite lives.

0 PRINT CHR\$(147) TAB (7)

"KORONIS RIFT" —
"LOADSAVE"

10 FOR X = 580 TO 744 :
READY : POKE X,Y : C = C + Y :
NEXT

20 IF C < -6480 THEN PRINT
"DATA ERROR": END

30 SGS 680

40 DATA 160,1,170,180,0,
210,180,200,180,0,32,180,
210,

50 DATA 160,1,160,0,32,
255,160,70,140,242,3,
159,

60 DATA 100,141,243,3,
149,1,141,244,3,76,13,6,
169,

70 DATA 1,140,28,70,148,
114,140,29,70,148,0,23,
149,

80 DATA 204,141,242,0,
141,63,0,141,64,0,74,32,
0,

RENEGADE (H2)

Infinite lives.
0 PRINT CHR\$(147) TAB (7)

"RENEGADE CHEAT" —
"LOADSAVE"

10 FOR X = 415 TO 462 :
READY : POKE X,Y : C = C -

15 : NEXT :
20 IF C = -6550 THEN END

30 PRINT "DATA ERROR":
END

40 SGS 415

50 DATA 30,44,247,32,
108,245,149,32,141,250

60 DATA 2,169,180,141,141,

303,2,169,1,140,304

140 DATA 2,56,141,253,

253,169,195,141,148,1

150 DATA 149,1,141,149,
1,146,146,0,141,254

160 DATA 148,2,141,30,

158,76,203,163

READY

A. Whittaker, Blackpool

PLAY TO WIN

2 INC <-7277 THEN PRINT
"DATA, ERROR", END
4 PRINT "SAFE LISTING FOR
FUTURE USE!"
7 PRINT "TYPE A TO START!"
10 DATA 20, 30, F7, 38, 20,
4C, 18, 30, 2C, F7
17 DATA A, 02, BD, 22, FF, 4C,
61, BB, AR, 20, BD
13 DATA 42, 1C, AR, D4, BD,
44, TC, A, 02, BD
19 DATA BD, 33, 43, BD, 5A,
42, BD, 53, 41, BD
14 DATA 08, 42, AD, 00, DC,
60, 08, 00, 00, 00
READY

ALIENS US (M4)

The codes for the levels are:

THE NEW ZEALAND STORY

In your February 1990 issue of C64 on page 99 there is a listing for New Zealand Story. The same code had already been printed in your mag in September 1989 (page 73).

Here's the one in the version from the magazine and then how I used it to play for future use; our progress could then reset your Amiga (C64 + Amiga + Amiga) and when the Workbench based options under The New Zealand Story and it will boot.

12 DATA..... CRACKED BY
ANDY CHOFF, NEWZ
NZALAND STORY V1.3 —
7500000 = 0, total =
12917431 - stock = 3448783
30 START = 348160, PRINT#
= 348431, GO SUB 50
40 CODE 90
50 FOR n = 10001 TO FINISH
STEP 2
60 READ c\$: o = VAL("S" +
c\$)
70 checksum = checksum + o
80 POKED#n, o, H001 n :
RETURN
90 PRINT# "Your Checksum = "
checksum
100 IF checksum < 0 then total
THEN PRINT "#Data
End#", END
110 PRINT "#SET YOUR
AMALIA WHEN READY AND
WHICH THE"

APC Rescu — 372H
Dragon Defence — 110BD
Airbot Man — 3081F
Heart Rescu — 7140B
Cheese Battle — 7152H
Also to move on to the next level press "up arrow followed by the return key" and you will get through with all your men alive.
Ashian sheep, Whitehouse.

MORONIS RIFT (M8)

The code is for invincibility! (all collect all necessary items, it works better in the long run!)
95 DATA & MORONIS RIFT CHEAT
10 A = 300

120 PRINT "#WORKBENCH
HAND APPAREL, INSERT THE
INVENTORY HERE!"
130 PRINT "#AND THE
PROGRAM WILL BOOT WITH
INFINITE LIVES!"
140 CALL ends
150 poke 4832,0000,5000,
0000,5000,0000,0000,0000
160 poke 4833,5014,0171
0000,0000,5017,0000,0000
170 poke 4834,0000,0000,0000,
0000,5020,4000,0000,0000
180 poke 4831,0000,0001,
0000,0000,0000,0000,0000
190 poke 4830,0000,0000,0000,
0000,0000,0000,0000,0000
200 poke 4831,0000,0000,
0000,0000,0000,0000,0000
210-poke 4832,0000,0000,
0000,0000,0000,0000,0000
220-poke 4833,0000,0000,
0000,0000,0000,0000,0000
230-poke 4834,0000,0000,
0000,0000,0000,0000,0000
240-poke 4831,0000,0000,
0000,0000,0000,0000,0000
250-poke 4832,0000,0000,
0000,0000,0000,0000,0000
260-poke 4833,0000,0000,
0000,0000,0000,0000,0000
270-poke 4834,0000,0000,
0000,0000,0000,0000,0000
280-poke 4831,0000,0000,
0000,0000,0000,0000,0000
290-poke 4832,0000,0000,
0000,0000,0000,0000,0000
300-poke 4833,0000,0000,
0000,0000,0000,0000,0000
310-poke 4834,0000,0000,
0000,0000,0000,0000,0000
Andy (Orlo).

20 FOR t = 0 TO 44 : READ z
30 FOR i = 1 TO 5 = 3 + t:
H001 i :
35 IF S <- 24803 THEN PRINT
"TRIBOT", END
40 PRINT CHR\$(147)
50 PRINT "#INSERT TAPI AND
PRESS A KEY"
60 GET A : IF A = "" THEN
65
70 GET S09
80 DATA 199, 1, 170, 160, 0,
12, 164, 355
90 DATA 168, 0, 32, 180,
250, 162, 1, 160, 0, 32, 213,
255
100 DATA 168, 76, 141, 242,
3, 169, 162, 143, 243, 3, 168,
1, 141, 244, 3, 76, 13, 8,
110 DATA 168, 1, 141, 24,
20, 169, 114, 141, 29, 133, 78,
0, 32
120 DATA 169, 224, 141, 42,
8, 141, 43, 8, 141, 44, 8, 76,
32, 8
Now type RUN to load the
(game) - with a difference!

THE LAST NINJA (M5)

To get past the Dragon or the end of level 10 you must stand on the left (far) side of the path just off the beginning of the Dragon's rocky lair. Throw a smoke bomb and if you are lucky the Dragon will fall asleep. When you can walk past him without being killed.

Crispin Pearce

WASTELAND (M14)

Michelle wants to chat with the computer-terminal in Room Cache. Although it isn't necessary you may ask her about Printer or the like.

You don't need to get over the reading but you need move to hole at the western or eastern port in the same level. Because the levels are cross and you should know what I mean.

Skip through the neglect and you will meet a challenge that looks another world.

If you should succeed and if you are far enough you could cross the then knock riding and look at the mass of computers.

David Gold
Dulwich SE 16

How to use the Helpline

If you have had need to post letter, marking your envelope with the appropriate code number if you are sending a response. Post your letter to Play to Win Helpline, Cl, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Or, if you're making an enquiry, just write a couple of lines explaining the particular problem, in why you need a reply, why you would like a particular listing.

**Write to:
Helpline
Cl
Priory Court
30-32 Farringdon
Lane
London
EC1R 3AU**

If you are replying to any of these enquiries don't forget to mark your letter with the reference code for the person you are responding to. If you send in more than one enquiry, please put each on a separate sheet of paper, likewise, if you send in a response but have an enquiry too. That way we can file everything in one alphabetical file.

PLAY TO WIN

In save it. Insert the Amiga Disk A in drive #0 and then Cancel both the Requesters when they appear. Press return to boot with Initiative Lives.

10 RDM — CRACKED

BY ANDY GRIFFO,

SYNTH VOL. 1

50 checksum = 0 : total =

100 DATA 0000 : crack =

52000000

50 START = 52000000 :

FINISH = 52037174 :

GOTO 50

40 GOTO 90

50 FOR i = START TO

FINISH STEP 2

60 READ a\$: s =

VAL("a\$":#)

70 checksum = checksum

+ s

80 POKEW a\$: NEXT : s =

RETURN

90 PRINT "Your Check-

sum = "checksum

100 IF checksum=total

THEN PRINT "Data

Entered":END

110 PRINT "Please Place

Myra Disk +1 in Drive 0"

120 PRINT "and Cancel

Both Requesters."

130 INPUT "PRESS RE-

TURN TO BOOT GAME

"qtr"

140 CALL crack

150 DATA 4116, 0004,

4316, 0012, 2008, 3304,

4411, 0003

160 DATA 0004, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

170 DATA 2008, 4e10,

0000, 4108, 0000, 0202,

200, 310

180 DATA 0100, 2008,

0200, 4e10, 0000, 0202,

0200, 4e10

190 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

200 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

210 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

220 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

230 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

240 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

250 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

260 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

270 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

280 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

290 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

300 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

310 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

320 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

330 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

340 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

350 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

360 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

370 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

380 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

390 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

400 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

410 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

420 DATA 0000, 4e10,

0000, 0000, 4108, 4120,

4316, 0000

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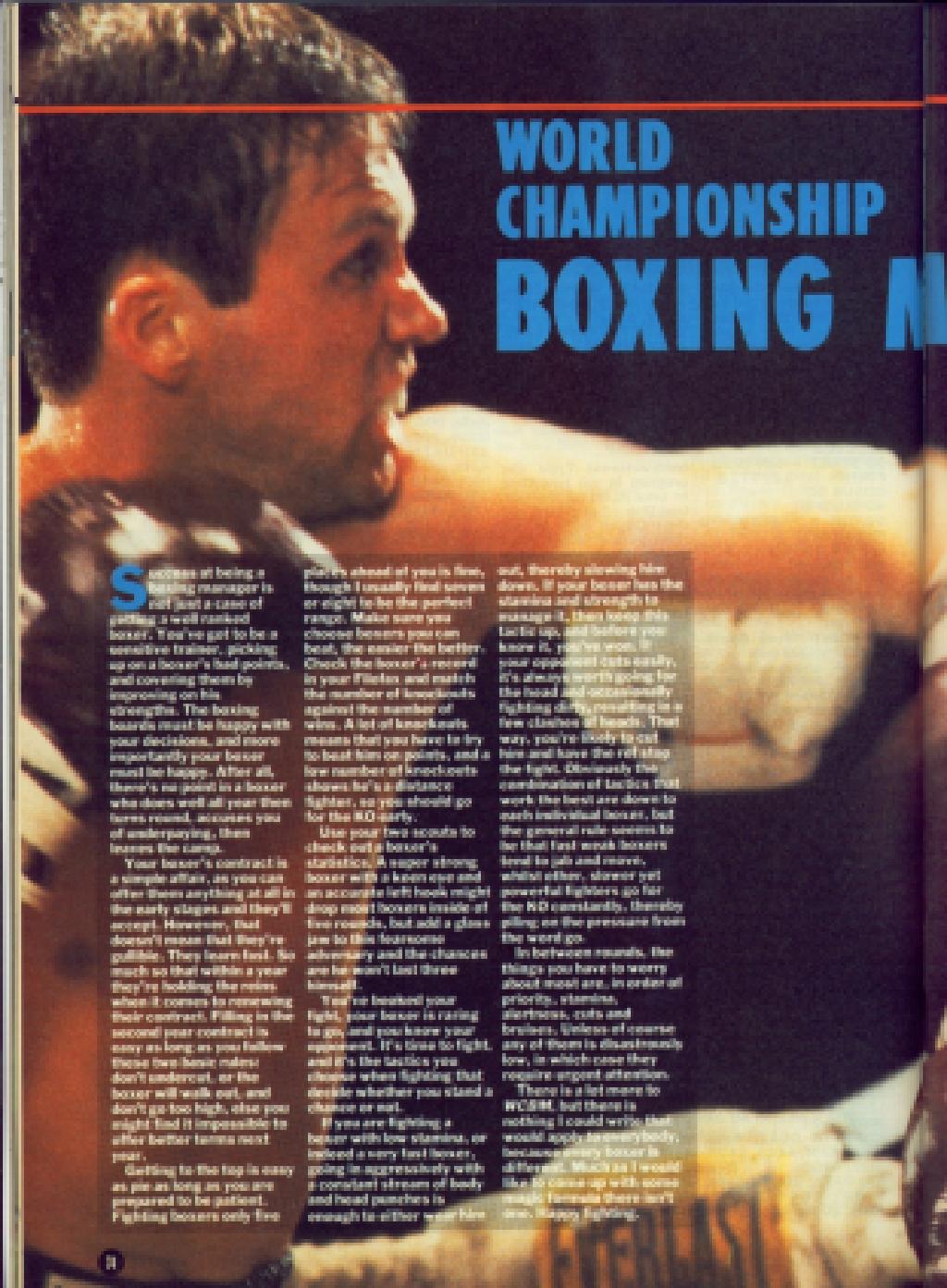
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WORLD CHAMPIONSHIP BOXING

Success at being a boxing manager is not just a case of picking a well-matched boxer; there's got to be a sensitive trainer, picking up on a boxer's bad points, and correcting them by improving on his strength. The boxing trainer must be happy with your decisions, and more importantly your boxer must be happy. After all, there's no point in a boxer who does well in your three rounds, causes you of under-punching, then leaves the camp.

Your boxer's contract is a simple affair, as you can often times anything at all in the early stages and they'll accept. However, that doesn't mean that they're gullible. They have feel. So much so that within a year they're holding the reins when it comes to re-opening their contract. Filling in the second year contract is easy as long as you follow these two basic rules: don't underbid, or the boxer will walk out, and don't go too high, else you might find it impossible to offer better terms next year.

Fighting to the top is easy as pie as long as you are prepared to be patient. Fighting boxers only like

plots ahead of you in flow, though I usually find seven or eight to be perfect range. Make sure you choose boxers you can beat, the easier the better. Check the boxer's record in your division and match the number of knockouts against the number of wins. A lot of knockouts means that you have to try to beat him on points, and a low number of knockouts shows he's a distance fighter, so you should go for the KO early.

Use your two seconds to check out a boxer's statistics. A super strong boxer with a lower win and an accurate hook might stop most boxers inside of five rounds, but add a glass jaw to this boxer's adversary and the chances are he won't last three rounds.

If you've booked your fight, your boxer is racing home, and you have your equipment. It's time to fight, and it's the tactics you choose when fighting that decide whether you stand a chance or not.

If you are fighting a boxer with low stamina, or indeed a very fast boxer, going in aggressively with a constant stream of body and head punches is enough to either wear him

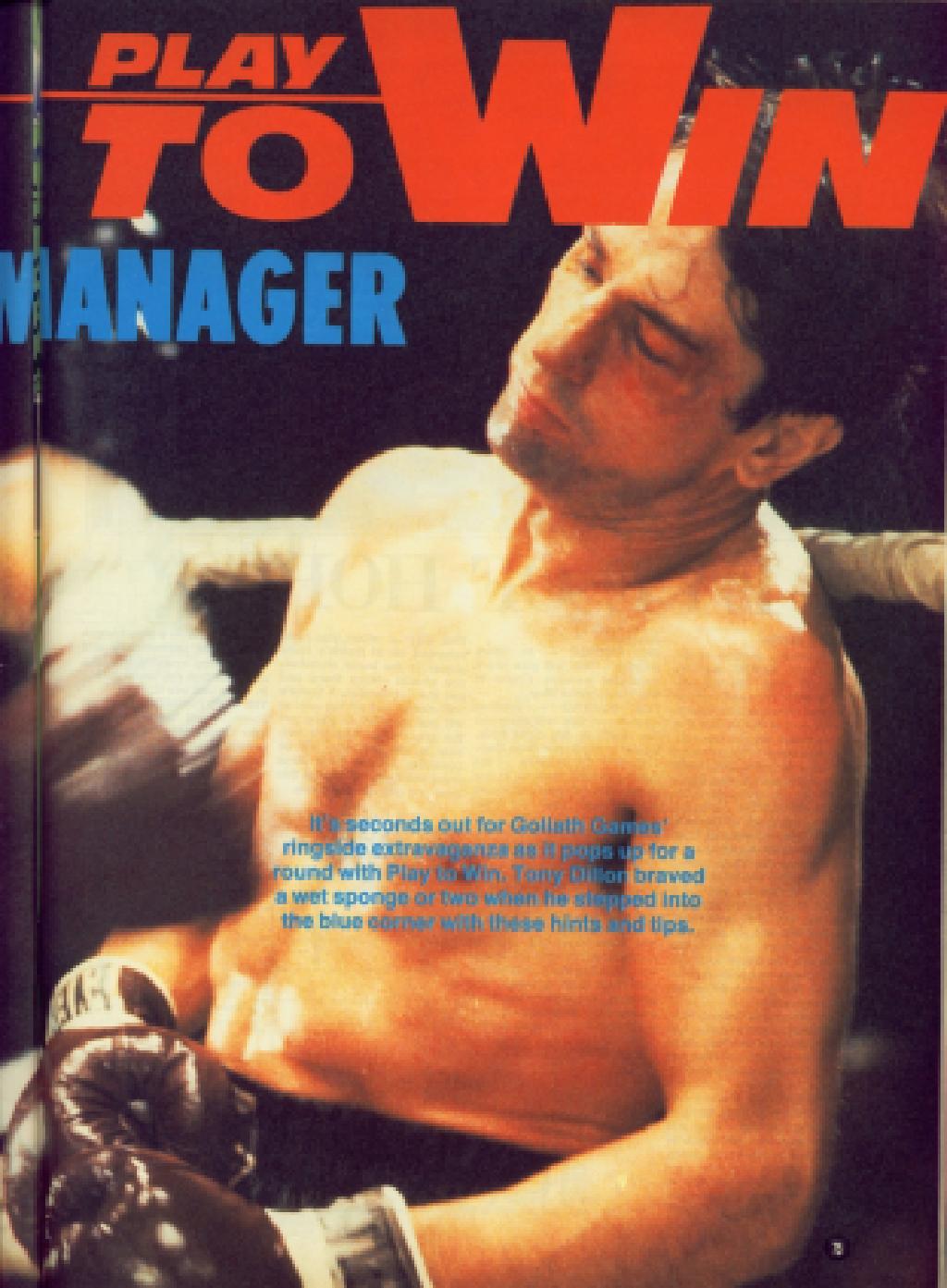
out, thereby slowing him down. If your boxer has the stamina and strength to manage it, then keep this tactic up, and before you know it, you've won. If your opponent stats easily, it's always worth going for the head and continually fighting directly, resulting in a fine collection of knockouts. That way, you're likely to get him and have the ref stop the fight. Obviously the combination of tactics that work the best are down to each individual boxer, but the general rule seems to be that fast would boxers tend to jabs and crosses, whilst others, slower yet powerful fighters go for the KO constantly, thereby piling on the pressure from the word go.

In between rounds, the things you have to worry about most are, in order of priority, stamina, alertness, guts and brawn. Unless of course any of them is already low, in which case they require urgent attention.

There is a lot more to WCBM, but that's is nothing I could write, that would help everybody. Because every boxer is different, which is I would like to close up with some words. Please, there isn't done. Happy Fighting.

PLAY TO WIN

MANAGER

A close-up, slightly grainy photograph of actor Tony Dillon. He is shirtless, showing a well-defined torso with some red marks or blood on his chest. He has a determined expression, looking upwards and to the side. He is wearing white boxing trunks with a dark belt. In the background, another person's arm and shoulder are visible, suggesting a boxing ring environment.

If's seconds out for Goliath Games' ringside extravaganza as it pops up for a round with *Play to Win*. Tony Dillon braved a wet sponge or two when he stepped into the blue corner with these hints and tips.



EYE OF HORUS

CHEAT MODE

In the credits portion of the game type "SPART" and the game will start. You will now have infinite lives and you will not need colour-coded keys to be able to use the hidden life — this means that you can easily access most of the game. If you want to start over, do it through the blue-bordered life.

HINTS 'N' TIPS

The level being you will need is a map. This is obtained from the Amulet of the Steps. As you start in the burial chamber, take the lift on the left side of the chamber and go up the lift to the next chamber. Now go left until you reach another lift and go down for two chambers in this. The Amulet of the Steps is to the right of this chamber but in general, there are a lot of hidden surprises.

Each Amulet is described in the three players guide but each description is very vague. Here is a list telling you what each one really does.

THE HEART — If you are carrying a piece of body and you use this amulet, he will appear and take the piece of body back to the burial chamber for you.

THE EYES — Amulets will be summoned and will give you an extra shield randomly

Selects...

THE SHIELD — an extra weapon — this will give you a wider jet weapon. Found in the Yellow Area Map.

THE SCARAB — another weapon — this will give you the ability to fire strong bolts. Found in the Green Area Map.

THE EYE OF HORUS — the most powerful weapon in the game. This will give you a very strong laser that will also strongly震動 with great noise. Found in the Blue Area, but beware, the evil had predicted it.

THE DOOR — a multiple weapon, up to ten capsules — a small hatch will fly above you and give you extra firepower, but another hatch is collected and used then yet another multiple hatch will fly below you. By using the Eye of Horus with few door amulets, the players firepower increases exponentially but will have a hard time shooting up to you!

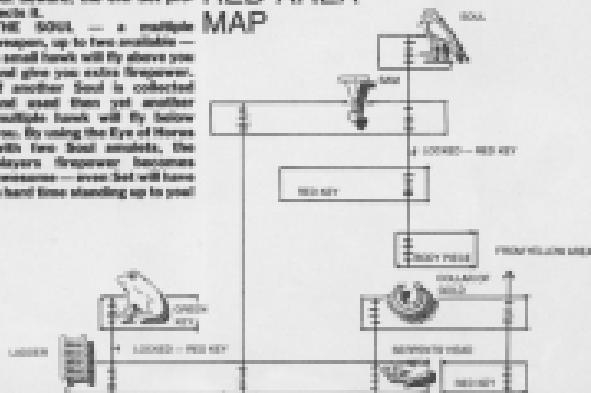
THE TET — when you have collected all of Osiris's body pieces in the burial chamber, you should return there and use the Tet Amulet. A barrier will appear and all the pieces will pull together to show you the great king. You are now able to kill that boss will be hovering in the Blue Area map and if you succeeded in this then you will win the game.

THE PILLAR — a smart bomb — will last permanently and will destroy everything in the chamber that you are standing in when you use it.

THE TWO FINGERS — a smart bomb — will blow up almost everything that looks around you.

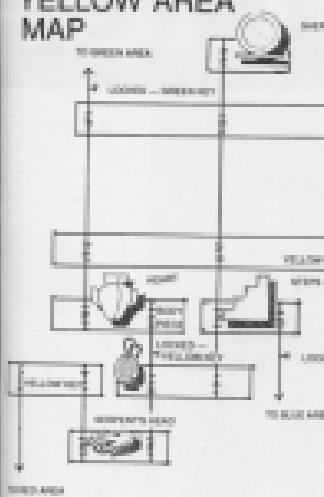
THE SWORD — a smart bomb — will destroy new enemies.

RED AREA MAP

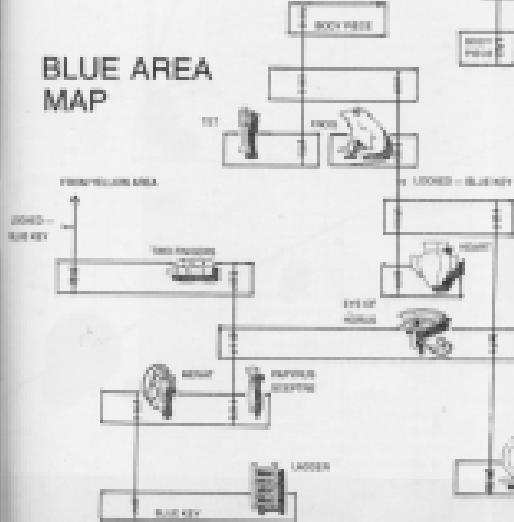


PLAY TO WIN

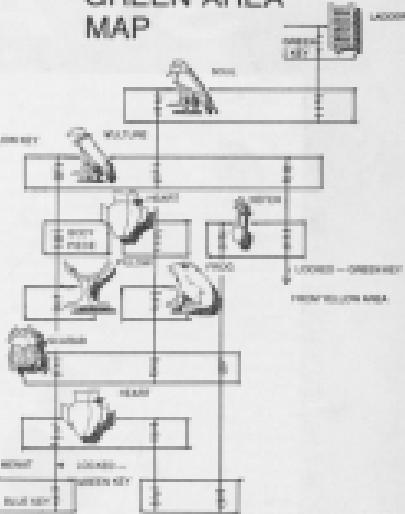
YELLOW AREA MAP



BLUE AREA MAP



GREEN AREA MAP



THE VULTURE — a smart
feudal — yet something else
which will dominate all of poor
opposition, but because, it will
only work in the flood area map.
THE DOLLAR OF GOLD — you
will be invincible for about 10
seconds with this power.

THE PARTIES SCREAM — and hating — if you have a powerful weapon, this will turn them back into the peacock stars which you started the war.

THE LADDER — a ladder -- this will always return you to the ladder character. There are three of these in the game and they can be very useful if you use them at the right time -- particularly when traps get though in the Blue Area.

THE SOURCE — If you have a map then you will be able to determine Bob's location.

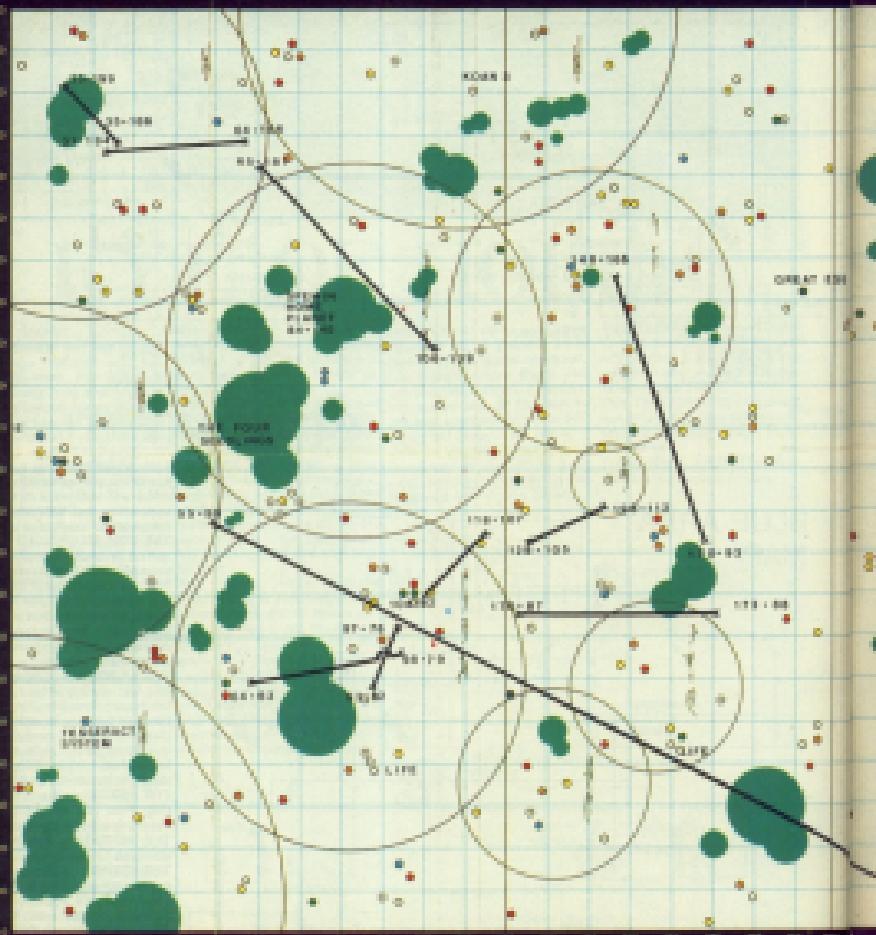
THE BUREAU — Bureau gains strength by enlargement.

THE MAPS — when used you get a full-mapping facility. A map icon will appear to the far-right of the icon display. Click on this to see the map.
THE FIND — search file.



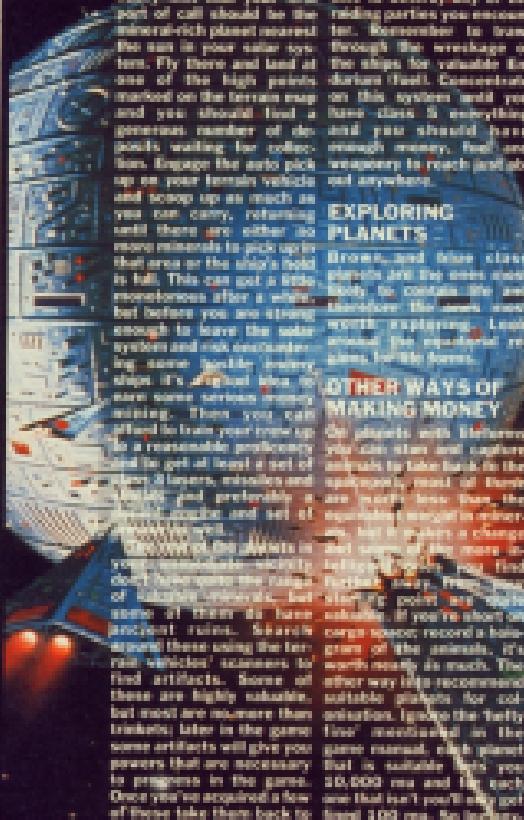
Electronic Arts' Elite-style game makes an early touch down on Play to Win's pages.
Trading in his excavator for a hyperspace quilt is Robert Mar.

STARFLIGH



PLAY TO WIN

HT



STARFLIGHT

After assembling your crew, the first thing to spend your limited resources on is a number of cargo pods. Everything else—weapons, armor and even training comes later. When you look at the interstellar information board in the cockpit, you'll find a heavy hint that your first port of call should be the mineral-rich planet nearest the sun in your solar system. Fly there and land at one of the high points marked on the terrain map and you should find a generous number of objects waiting for collection. Engage the auto-pick up on your friendly vehicle and scoop up as much as you can carry, returning until there are either no more materials to pick up or that area or the ship's hold is full. This can get a little tedious after a while, but before you do, there's enough to do on the solar system and not encounter any serious trouble finding ships. It's difficult to earn some serious money mining, then you can either trade your haul up to a reasonable profit or sell the port of land a set of artifacts, which are extremely rare and probably a little harder and a set of artifacts.

When you're off-planets in the early stages, you won't want to cover the range of habitable worlds, but some of them do have ancient ruins. Scan these using the larger vehicles' scanners to find artifacts. Some of these are highly valuable, but most are rarer than trinkets later in the game; some artifacts will give you powers that are necessary to progress in the game. Once you've acquired a few of these take them back to the "Trade" Depot at the

Spaceport where you can get them analyzed for a fee.

When you feel tough enough to move further afield, a good place to start to look for a conflict is the Southern Cross constellation around BD-58. If you've built up your ship sufficiently you should be able to destroy any of the trading parties you encounter. Remember to travel through the wreckage of the ships to scavenge the debris field. Concentrate on this system and you have class 8 everything and you should have enough money, fuel and weapons to attack and defend anything.

EXPLORING PLANETS

Brown and blue class planets are the ones most likely to contain the items most worth exploring. Look around the imperial regions for the former.

OTHER WAYS OF MAKING MONEY

On planets with artifacts you can scan for capture artifacts to take part in the supply押送 mission. There are many more than one available mission in each system, but you get a chance at a few different ones. Find the best, pay the fees, and collect the coins. You can also sell off your haul on cargo space records a histogram of the profits. It's worth nearly as much. The other very high-recommendable plan is for colonization. Ignite the "fatty fire" mentioned in the game manual, on a planet that is available. For you \$10,000 ms and the option that isn't you'll get 100 ms. So anything that looks like it's

that has water, oxygen, reasonable temperature and atmospheric activity and a gravity between 0.7 and 1.3.

COMBAT

In the early stages of the game the races you're most likely to encounter are the Veldai and the Spacians. Both are fairly run of the mill, albeit mobile tactics with the Spacians as they are blaster-guards, but most of the information they will give is false. The Veldai are a bit tougher, but if you damage their ship, they usually surrender. Watch out for the Thines, they will attack you with plasma bolts that will through your defenses like a cannon, through warm flora. Unless you have a range of artifacts, these attacks will almost always the total. If you eliminate them, save the power and fuel up to get to the nearest planet without an encounter. Whatever the Thine attack is usually worth investigating.

ARTIFACTS

These are the artifacts that have some use:

ROD DEVICE

Old Empire device which projects an enhanced laser shield around your ship.

SHIMMERING BALL

A coating device that covers you automatically during combat.

ELLIPOSIID

Worth 15,000 ms.

RED CYLINDER

Available scanner.

The GREAT EGG can be found on the Rydel and located at 192-192.



SECTION 2

If you're a desperate
aquanaut running out of air
then chances are
Fissionchips' tips could
prove a lifesaver.

AQUA

PLAY TO WIN

SECTION ONE

Keep your head and use your credits.

Most of what's required is only common sense, but you mightn't have realised that if you swim over the reward you will get an extra life. Spend the meter pools to gain equipment but **AVOID** the obstacles — they're full of hideous, poisonous weeds.

If you do get caught in this filthy muck use the booster to move sharply. Swap the plasma after the doctor and never move away from the ship and use the transceiver when you hear the warning siren sound. The ship will be... more... like... a... cockpit... but only it'll be off screen at the time....

SECTION TWO

Follow the map in alphabetical order. The numbers and letters which appear in brackets correspond to locations on the map. This rule also applies for some boxes.

Pick up the dynamite (D) and safely off-loads it as possible to the blockades, wait for it to open its mouth and jump back like crazy because it's got the riflemen. Do this three times and then solve part A.

Now carry the blingkey (B). May perform the aerial instant magnet unless it wants you. When it turns and moves away follow its trail. Dive down into the 'dip' and then swim on.

avoiding the creatures and exploding on your way.

Basically this second section will have you shooting various nasties, avoiding the odd natural disaster or two and picking up objects. These include Merlin Gates (M), a set of Laser Keys (L), an Ion Emitter (I), a Kristal (K) and Dynamite (D). Remember that the third time lucky with Laser Jets and that the Ion Emitter may well be a key.

SECTION THREE

The Marines have taken Atlanta by storm and you must take them on. Go to the armoury room (12-level 2) and don't forget to roll under the security bars. We're not going to tell you the location of every single object, or give you a complete breakdown of what to do and where. However, the following description may help. A Pulsator allows you to operate a computer as does a Router which also transmits a Discard deactivates a fortress, a Head Cube operates the internal transport system and Sentinels train programs. Your ultimate goal is to collect all three pieces of the Starkey which will give you access to Zooka's bunker (132, level 3). The Ring key will merge the three segments of the Starkey in form a whole.

ANNAUT

PLAY TO WIN

We remember that he gave the ring a name and that it had the ring-giving power when it was lost.

You'll need to use your imagination. A good episode can be obtained from the collect in 18, lead 2. Make sure you tell the Black Member or it's you who'll have to leave, but you can't do much about the Black Underground.

And that's about it, except that you may need some help in one of the rather tricky color names I used here. The red taken by the first red cube, the yellow taken by the second cube, the green by the third, the red by the first, the green by the third and the yellow by the seventh. This must be done in this specific order to gain maximum scores — otherwise you'll get a score board that will tell you.

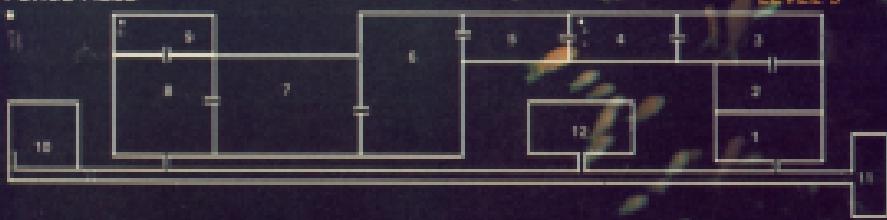
SECTION 3



LIVELUX



OBJECT FORCE FIELD



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ARCA



Konami

Well, it seems official. The logo is identical, and I can't imagine that a company as reputable as Konami would dare to take the film's name in vain at least without stretching out a tiny bit (after all, it's the right). But I still find it hard to believe that the two are very closely related given that the film first appeared four years ago.

Then, "Aliens," the film, apparently. However, it is a rather good, if slightly overblown follow-up to "Alien." Although the game is just a mindless alien-killing rehash of the already old space-type shoot-'em-ups.

Put one or two players, Aliens features three different types of about ten up-action. Put one in standard horizontal scrolling shooting. Your conscious hand carries a standard gun which he uses in his fairly advanced position, upright at hip level and maneuvering. The aliens you face are pretty dumb and belligerent, but they move quite nimbly around the playing area. To help you outrace them there are occasional weapon pods with an alternating array of weapons for you to choose — rocket, flame, heavy fire and hydro power are available, and very useful they are too.

After the inevitable show-down with the end-of-level

ALIENS



ANDES



Now, you find yourself negotiating with a far more formidable alien, this time in an up-to-date shoot-out exclusively reminiscent of *Alundra* and, in particular, *Dayton*. This time these interlopers in patches of green on the plasma rapidly move side to side, and just where you think you've got the better of him, he transforms into another form which you have to try to destroy again.

When you finally knock this monster into the ground, next there puts you in the driving seat of some kind of trans-

lator, driving through a tunnel full of aliens, it's Operation Thorndike. The idea, once again, is to beat the opposition down, this time by pressing them shooting over the control tower.

Throughout, I'm afraid, the graphics are uniformly bland and static, the controls are irritatingly unresponsive and the action, if that's the appropriate word, is somny and slow.

This really is a waste of time — apart from the game's passing lack of originality, it's actually also far below the standards one expects in 1990 computer in-

GRAPHICS	38%
SOUND	45%
PLAYABILITY	42%
COMBINATION	65%
OVERALL	44%



DRAGONS BREATH



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ARCADES



thing remains.

If it all sounds slightly point-less, it changes once you start to play. The first level starts off with one big balloon, no foreground enemies. Initially your armorer is limited to a rather basic grappling hook, which can only be used once; however, it's a relatively easy level as one foot and five.

As the start of each level the machine informs you on what you can and can't do. This took me back so much that for a moment I almost stopped looking at the rating figures. And when a machine has complicated you get a little graphic map of the world showing where your next destination is. It's nothing really more than an excuse for using pretty flower-like shapes.

Later on, as platforms and ladders enter the fray the game takes a different turn. Balloons hang mysteriously in the air, causing the bullet to become faster and make life even tougher. Then there's a hook, who looks on as the screen is to shoot and give you bonus points. A crash cushion, which looks like a sponge that lets Balloons stick around the floor trying to KO Pang.

Now it needs a handful of tactics. The balloons are tricky and need to be shot at the right time, or when they burst you won't be pleased. Dealing with the small balloons is an art in itself, they need to be forced to come close and then bounced off a grappling hook.

In the best tradition of Japanese videogames, there's a multitude of extras to be collected. A double grappling hook gives you twice the fire power, a gun gives you a laser and so on.

In terms of sophistication, Pang comes five years old. The backdrops are patchy and the frame rates aren't as though it's been ripped from "The Monkees". On the other hand, Pang is disappointingly addled. In a short space of time the japes were flowing, and the two girls were queuing from my perch. If you're going to climb out there get into the saddle early — chances are you're going to be there for a long time.

SOUND	88%
GRAPHICS	87%
PLAYABILITY	28%
CONVERTABILITY	93%
OVERALL	28%

PANG

Taito

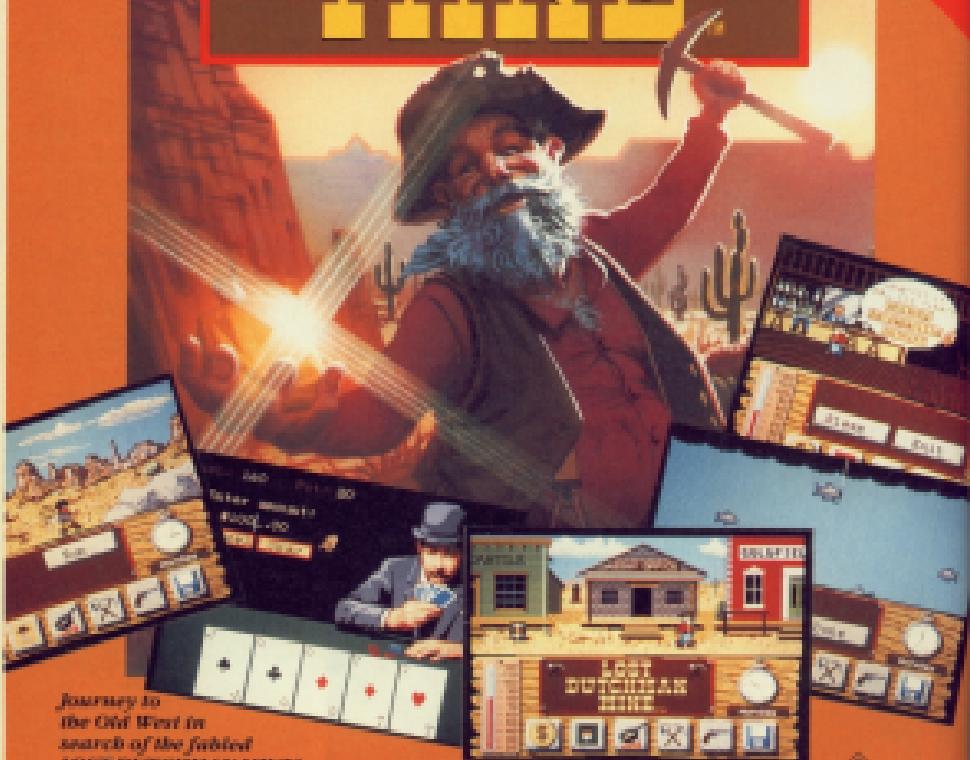
From Japan comes another cute game. Naturally it's aimed to grab as many ten pence as possible without causing brain death.

Pang seems like a strange mixture of Bubble Bobble, Asteroids and Mario Bros. Naturally the plot concerns a sweet little creature doing pointless things in a rather sweet way. In this case it means shooting big balloons, including them to smaller balloons, sending them to another balloon, and sweet little creatures doing



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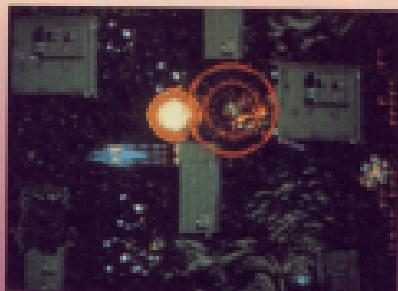
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ARCADES



TASK FORCE HARRIER

Jaleco

I really thought that the days of the mostly visual, vertically scrolling shoot 'em up were numbered. But this game proves what has to be one of the most stated, unvoiced laws around. Task Force Harrier should most definitely have abandoned at the development stage.

The intro screens contain the usual mix mess of clothes and an extremely stiff picture of what is supposed to be a Har-

rier, plus a completely unnecessary weapons payload.

Your first plane is armed with a twin shotgun and some oddly math bombs. It's pretty hard to tell what you are flying though. In fact it's hard to tell what you're flying. The graphics are so ridiculous. The first wave of tiny enemies hardly improve the overall situation either.

Looking on the ground one sees... mostly unimpressive tanks, who let off a salvo without

out causing too much damage.

Then, at last, you get extra firepower. It comes drifting slowly down from the top or the bottom. To be collected it transforms into a couple of friendly helicopters.

Gained more power ups later and you get onto the screen. The end-of-level helicopters halves. For all the fire power your plane carries, and the art the times I hit the popper, it doesn't give up its allies explode. Even

lastly the helicopter seemed to become as blind as I was and往往 into reverse, going back up the screen with the grace of a brick. The level doesn't end there though, there's more power ups and more money and still no results.

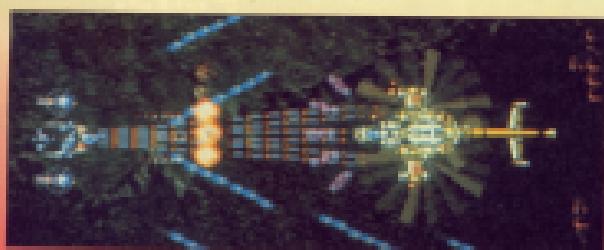
The heavily detailed landscape gradually gives way to blue-grey rocks, more planes and yet another unexpected enemy. This time it's the jet fighters. Once again they fail to blow up, causing you to sit out after two minutes of booby fire billion shots.

Not once stuck in the machines of the mid-sections, it's just that the graphics are small they're poorly designed. The sound effects and music are lack-luster too. A boring melody that's hard to be adventurous and then it fails arranged a profusion of mindless loops and squeaks.

Cost forbid, if this ever made it onto the Amiga there's every chance of it looking, sounding and playing pretty much the same. It might well be a cheap license to get freed of, but in the long run when it comes to reviews and sales it'll be a costly mistake.

A poor example of an arcade game. I can only hope that this isn't a true reflection of things to come.

GRAPHICS	65%
_SOUND	57%
PLAYABILITY	46%
CONTROLLABILITY	88%
OVERALL	47%



The Magazine of the decade is about to take-off

PC Leisure

The complete guide to entertainment for the IBM PC
and compatibles.



**FIRST ISSUE FEATURES INCLUDE
FLIGHTS OF FANCY**

We round up the
latest in simulations

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CU RESULTS!

The ballots have been gathered, the returns have been counted, and sheet after sheet of the 1989 READER'S POLL lie locked in a pile in the Editor's desk. And now that we've digested the results, we'll be letting you know which games, films and records, you, the CU reader, rated most highly. So check out next month's issue and see if you agree.

PLUS the very best in games reviews, including Tower of Babel, Shadow Warrior, plus the long awaited exclusive on Crackdown. As always, if there's a game we particularly like we'll be tying it in with a superb competition.

WHAT MORE CAN WE ADD? Don't buy anything less. The next issue of Amiga CU will appear on March 29th, so be sure to place your order.

NEXT MONTH

tommy's TIPS

Print options

Like many other people I was given an Apple II for Christmas, and a bit later I decided to buy a printer. I bought an LPT10 Colour Test printer I found up somewhere to test the printer using Preferences. I found that only *Custom* and *Standard* were on the list in the context. I haven't saved it in case of these modes, it don't know if that would cancel the others. But if I load by mistake the *Monochrome* printer wouldn't just say those two modes — would it? well I don't use my printer so please help me! Also can anyone copy and sell P.D. — even the free P.D. disks off mag?

J. Solomons
PC Mag.

When Workbench v 1.1 was issued, Commodore put all the printer drivers under the *SYSTEM* disk, where there were not many users of them than on previous disks. What you have to do is copy the correct drivers from the *SYSTEM* disk onto the matching copy of your Workbench disk. There is a program which allows you to do this, on the Workbench disk. Open the Workbench disk and then open the *UTILITIES* window. Now select the *UtilitiesDisk* from and the program will show the printer driver options. Select the one you require and it will be transferred to the Workbench disk (except for more than one printer driver), you can now select the required printer option using Preferences in the external way.

As for P.D. disks, these may especially be copied freely, but under no circumstances are you permitted to sell

them. Some of the so-called P.D. software is actually SHAREWARE, where you are expected to pay it registration fee to the author if you use the program regularly. In return you often get the latest version, an updated manual and maybe some support. The price ranging is presented so that many people can try the software before paying any money. Unlike most software, other than for the cost of the disk itself, is a form of copyright. If you read the detailed version of most of the P.D. programs they will explain the exact conditions under which the programs may be copied and distributed.

Dive at five

At present I own a 386, 33MHz and a Mac LC 10 colour printer hooked up with a Commodore interface. I use this system with the aid of Apple Office II to help run a printing shop. Although very good in its price range the system is proving to be somewhat limited in its applications. I am considering changing to an Amiga but need to know a few things first.

Will the Amiga run my printer? Is the Amiga capable of displaying 80 characters per column and not as at the 40 above? It makes laying out very difficult. Will I be able to transfer my data as the files stored in the Amiga when I buy a new word processor package? And can you recommend a few packages that will give me slightly better graphics, calculations and word processing than Apple Office II please.

Lastly, from reading your

mag I get the impression that there is more than one type of Amiga in the market according to the width. What is the difference in the two? Is this in relation to the cost or what the difference is, because I'm a bit thick in the computer department?

I don't want to change to an Amiga, because I'd like to have a game machine having two teenagers who enjoy games.

A. D. Smith,
Wickham

First of all, since the Amiga has a Commodore input you will be able to use it with an Amiga directly by buying the correct cable. Secondly, the Amiga will display 80 columns but quite happily, but the limitation may be on the device you use to display the text.

If you are using a P.D. then be warned that not all P.D.s can display 80 columns text without a degree of distortion which makes it very difficult to read. It is for this reason that there is an option in the Preferences program to change the 80 columns text when using a P.D.

A monitor is the only guaranteed way of displaying text over 80 columns, but some P.D.s have better others, particularly if they have a megapage or even an 80x25 liquid crystal.

Transferring the data from Apple Office II to the Amiga the Amiga is going to be a problem. There used to be a device called ADOCS88-94, which allowed you to connect Apple II and Amiga drives, like the 1301 disk drive, to the Amiga. It cost around £600, but I'm not sure that it is still available. The other alternative is to use a serial transfer through the

RS232 port, but again there are problems as the RS232 port is either standard D825, not a standard RS232 port. Even if you could transfer the data, the compatibility will depend entirely on how the files were stored. If they were in an Apple II format then it shouldn't be difficult to read them into another program, as far as available software, my personal recommendation would be the *Name Office* software panel, which contains *Address Book*, *Analyst*, *Manager* and *PageMaster* as well as a clipper disk and a font disk. (Check out what you pay for the three main programs alone). Finally, there is only one version of the Amiga in the market, fitted with Workbench 1.2.0 the operating system and with Workbench 1.1.1. There is, however, a new version on the way, with improved video chips and the latest version of the operating system, but it isn't here yet and with Commodore you have got to wait, year through waiting!

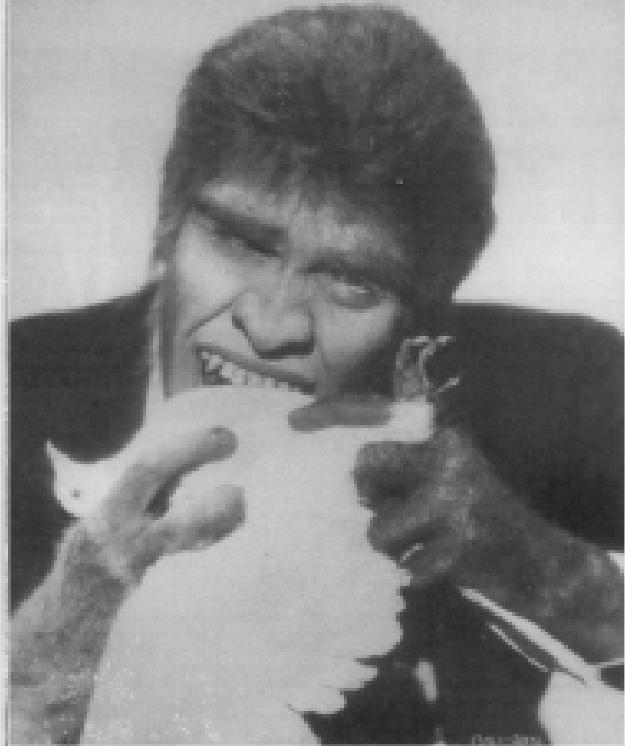
Badem

In response to the query from E. L. Patterson, the modems he has acquired is a British Telecom type.

The modem type looks about this - 10 digit 10 character fourth generation receiver and 8 digit eight character transmitter at rate 1200 bps, 10 digit character transmission type, in this case half duplex with echo transmission only in one direction at a time.

To my knowledge this modem does not support local area network connections. This leaves the problem of installing broadband or exception of the networking tools. However trying different buttons should solve this (the data buttons in the best first).

In addition boards — 9 of them work on 2400 baud now but are geared for asynchronous data. You can guarantee it is not 80 simultaneous work bits. The synchronous data, it will limit the amount of boards you can access but it is still good fun.



Family addition to Mark and Tony's media land — don't tell the head of a pigeon 'lambda, it's all a bit too

If the software available is recommended, ACCES, although my PC costs me £1000, I am still very happy in myself. MacBooks are not available for this number as it is really intended for BBS use only. However the Haynes Handbook has always proved to be an invaluable reference work.

I suspect this helps you to get off.

K. W. Baker,
Prestonpoyntz, Kent.

Thanks for your information but I hope Mr Patterson can use it to get us the aries'.

Loaded question

■ Can you please help me? There is something wrong with my computer. Every time Amiga 500 and half the games I have bought do not load properly. These include

Robotop, Virus, Returner, JAM and Time Scanner. All the games will load their title screens but go no further and crash. I have a 1.2 diskstart but no does my friend and all the games load properly on his Amiga. Do you think the disks do not align properly or is there something I can do?

Also I have seen both the colour and black 1.2-16 and am impressed by both especially the colour prints of Phoenix Point pictures. Can you tell me if the colour printer can print just as fast as the black one. In fact I increase the size of the screen dump in the test it was about 8 inches wide?

I hope you can help me.
John King,
Bromley,

Kent.

and attempt to make any repairs yourself, particularly if the machine is still under warranty. Assuming it is, return it to your dealer and ask him to have it repaired under warranty, since all current machines should load the programs you mention without any problems.

As for the printers, both the ST480 1.2-16 and the 1.2-16 colour are identical printers as far as internal layout printing is concerned. It is quite possible to use a standard black ribbon with the colour printer if you are only printing normal black text, as the black ribbon is much cheaper than the colour one. If you use the colour ribbon and use only the black then it won't be able to print all the colours correctly later on. As for the screen dump, this is a function of the aspect ratio of the printer, such 'line' of

pixels made up of other dots vertically. The dump program must reflect the width so that the pixels have the same aspect ratio as the screen. It is not therefore possible to increase the width of the screen dump using the normal print routine in the graphics programs.

Out of work

■ After buying an Amiga I have found a problem with 'saving' files.

When I type something into the list window and run it, it works but when I try to save it in the message 'File menu/MCH 1.3 in series presented' appears then when I enter a file, forwarded click the message.

Please enter MacBooks 1.2 appears. Please could you help me with my programming, as I'm afraid I've done something wrong.

R. Clark,

Prestonpoyntz,

Aberdeenshire.

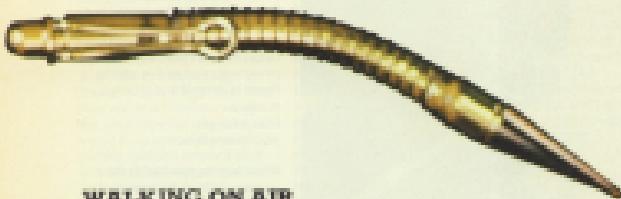
What has happened is that you are telling the computer to save the program on the current disk, which obviously is the disk you started with, i.e. the MacBooks disk, which has got the write-protected hole open. When you put in another disk it is already now full because the computer knows the difference between the new disk and the old one told it because the program is on one option is to set up a new disk and copy across the basic workbench programs needed in serial. Keep swapping the disk, and when you come to the disk without any problem.

Alternatively, format a blank disk and give it a name, e.g. BASIC.PRG.DSK. Then when you start a program in future, use the full disk name in the save command like BASIC.PRG.DSK>filename>. You will then be prompted to insert the appropriate disk before the program is saved. Finally, if you want to avoid the problem of constantly having to swap disks, it's worth picking out for a second drive if you can afford it. Then just MacBooks or BASIC disk can stay in slot 1 and all your programs and data disks can go in slot 2. You can then specify slot 1 as the default drive for saving.

OUTER LIMITS

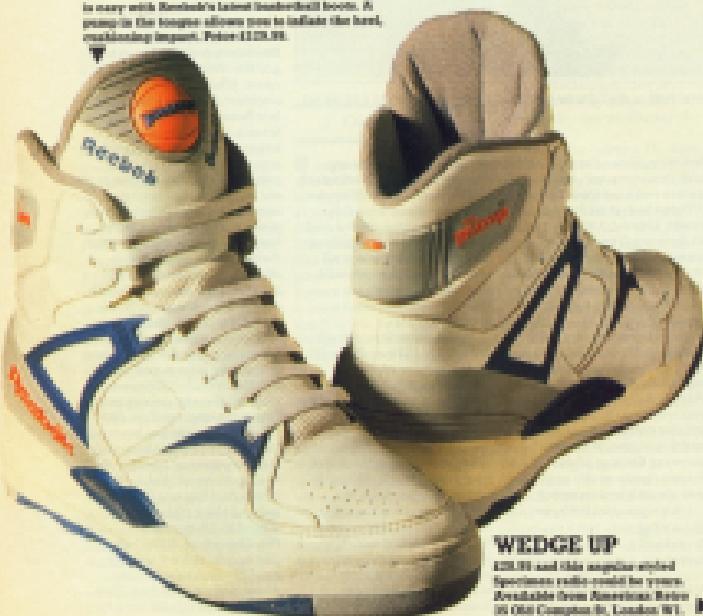
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CU

LETTERS

Wrong image

Finally I congratulate you on your magazine which is the only one worth buying here in Australia. However, I have been doing a lot of thinking about the Amiga vs. Mac & IBM. I must know about England, but in Australia the small amount of advertising points towards the Amiga as an "all round competitor" here. As the Amiga is young, it is a long way behind the PC and Mac, in technical terms.

The promotions work from CIBL is especially weak. All around me, I can see examples of IBM clones flooding to homes. Many are also infiltrating more and more businesses without a second glance at the Amiga. I feel that the only reason that people buy Amiga's is that they see the true potential of it. I have seen a couple of friends some of its capabilities. Guess what? They are both getting Amigas as Christmas.

I feel that Commodore has tried to cash in on the Amiga's position of strength. The Amiga can laugh on the PC with its in built sound and game ability. In Australia, USA is the latest trend. However, there is hardly

anything that will run VGA apart from test screens.

The way I see it is that IBM has tried to change companies which have the money and the money to push away the Amiga. Even such landmarks as Microsoft and Apple are as popular as ever. It is a pity for such a company to have such a bad image, as it does have great potential.

To conclude, could you please tell me what a "PC Engine" is. Sorry, but things are a little slow in Australia. The only place I have heard of it is in print magazines. Is it a PC with superior graphics but better than?

Ken Sedgwick,
Australia

I agree with you on the amount of promotion given over to the Amiga. Here in Britain it's not enough. The PC Engine isn't actually anything to do with PCs. It's a Japanese game console capable of producing arcade quality games.

Mix up!

After reading the Operation Thunderbolt and Benthur review in your

January issue, I noticed that CIB got a Superstar and Benthur got a Starstrider. Was this just a mistake, or is there a deeper reason?

Finally, could you try and review games a little "softer". What I mean is that on certain games you do not seem to review them until well after their release date, never eat at all. An example is Laser's Super Soccer. I happened to buy this the day the article, thinking it was good! Unfortunately, I think that it's crap!

Other than that though, I really like your magazine.
Chris Saxon,
Kew

We asked Mr. Benthur about his choice of Super Star instead of Starstrider. He said: "I'm not sure if there is much difference between the reviews and the art department. Still the cover speaks for itself. What player are you? We review review games after they come out. That's why some games don't get reviewed at all, because they're on the shelves and very simply old news. I always based your reviews from Super Soccer if it is not reviewed it is probably not worth buying."

Super eggs

How could you do it. Does no one consider that people who maybe don't have the self-control of others? An egg may not last long, I am keeping over the title chaotic you need enough strength to print for the Amiga.

There I was one sunny afternoon, enjoying being blown to bits by Thunderbolts, X-tiles, Mortar and every other type of ship you could possibly imagine when I was informed by a mate of the chaos printed in your completely horrendous mag.

Well, I didn't realize there's absolutely no one to teach me, I am terrible. And believe me being terrible isn't all a created update. I'm forced to live the life of a king, lonely, rich, and nationalistic. Believe me I've tried everything, flying into my own mind, even reverberating in a square station - but it's no use, it looks as though it's immortal. I now sit glued to the screen, whiling at the thought of a

rich, fruitful and varied life.

Peter Callahan,
Glasgow

A cool case of mankind's thirst for knowledge. Every family wants to hear about and publish their findings when they've completed their favorite game. It's your own fault. Nobody is blame for yourself. What do you want us to do? Print a health warning?

Q.E.D.

I recently watched an IBM 386 running BASIC. Programmed on computer addiction, it was intended to find that I am at the moment playing on my computer as much as if not more than the television "addict". The narrator showed the PC Show at Earl's Court, with thousands of computer freaks searching around for game stalls, and playing on arcade machines. In Operation Thunderbolt, I saw that I had most of the games myself, and enjoyed playing them here already. In fact, I enjoyed when I saw my friends the game at prime time 10.30. I had previously regarded myself as a average teenager - on many of the kids I know play frequently on video games.

Paul Hayman,
South Hampshire

Remainders of CIB's readers play computer games as a large game, but only a part, of their lives, and the fact that this gives people many hours of employment isn't problem, in it.

Computer games should be the one more or less off a competition than any other pastime. We definitely can't compete on how you feel physically, but we did not start that.

Programmes. To be honest, it used a great deal more to change from-style classifications than to collective reporting. Many of the so-called "adults" in their super intelligent land that Benthur claims to be a great tool of our probably had greater problems with family and environment than with the playing of games. TV programmes being more isolated at that.

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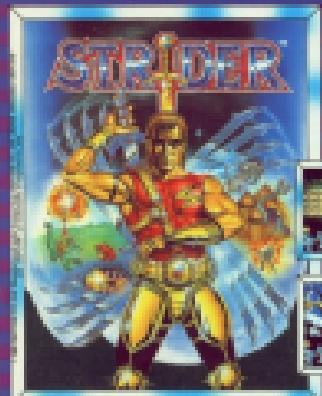
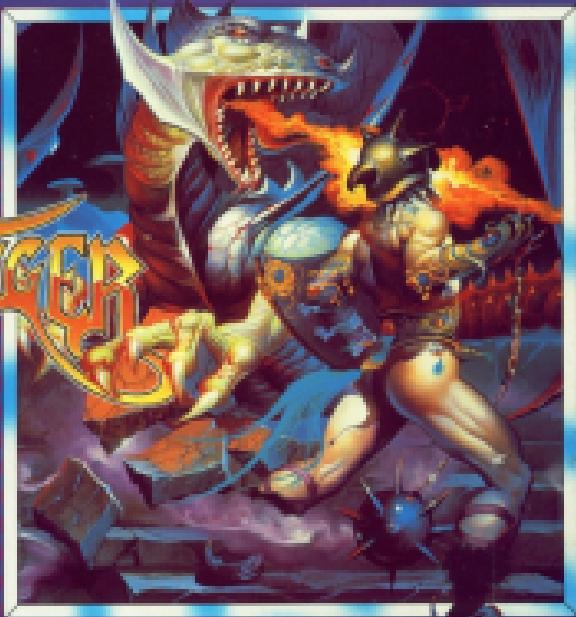
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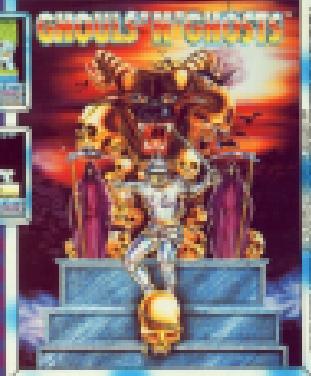
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